1895
June 15
LoChP
C.3

CATALOGUE

OF THE

Highly Important Collection of

MODERN PICTURES,

Chiefly of the Early English School,

FORMED DURING THE LAST THIRTY YEARS

BY THAT EMINENT CONNOISSEUR,

JAMES PRICE, ESQ.

DECEASED,

Late of Barcombe, Paignton, S. Devon:

L. 53643

WHICH (*by Order of the Executors*)

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 15, 1895,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues, containing SIXTY ILLUSTRATIONS, price ONE GUINEA, may be had at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

LIST OF ILLUSTRATIONS.

LOT

4. G. Morland.—The Labourer's Home.
5. G. Morland.—Mutual Confidence.
6. W. Hogarth.—Peg Woffington.
7. J. Phillip, R.A.—Seville.
9. P. Nasmyth.—View in Hampshire.
10. J. Stark.—A Norfolk Lane.
14. T. Stothard, R.A.—A Greek Vintage.
16. Sir A. W. Callcott, R.A.—Scene in Holland.
20. Sir A. W. Callcott, R.A.—Scene in the Channel.
21. Sir E. Landseer, R.A.—Browsing.
25. W. Müller.—Ruins at Smyrna.
27. J. Crome.—St. Martin's River, Norwich.
28. J. Crome.—On the Norfolk Coast.
29. D. Cox.—Haddon Hall: Rook Shooting.
32. Sir D. Wilkie, R.A.—The Letter Writer.
33. Sir D. Wilkie, R.A.—A Turkish Coffee House.
34. W. Etty, R.A.—The Bather.
36. W. Etty, R.A.—The Return of the Prodigal Son.
37. R. P. Bonington.—Pont des Arts, Paris.

LOT

40. Jules Dupré.—Landscape: Cattle drinking.

45. Mdme. Vigée le Brun.—Portrait of Princess Elisabeth.

46. A. Appiani.—Portrait of Napoleon I.

53. Sir T. Lawrence, P.R.A.—Portrait of Master George Fane.

54. J. Hudson.—Portrait of Hilare Barton.

55. Sir W. Beechey, R.A.—Portrait of Lady Barnard.

56. Sir W. Beechey, R.A.—Portrait of the Duchess of York.

57. J. Hoppner, R.A.—Portrait of Master Russell.

58. J. Hoppner, R.A.—Portrait of Lady Gordon.

59. J. Hoppner, R.A.—Portrait of Lady Coote.

60. J. F. Rigaud, R.A.—Portraits of Three Royal Academicians.

61. J. M. W. Turner, R.A.—A Dream of Italy.

62. J. M. W. Turner, R.A.—Going to the Ball.

63. J. M. W. Turner, R.A.—Returning from the Ball.

64. J. M. W. Turner, R.A.—Mortlake.

65. J. M. W. Turner, R.A.—Helvoetsluys.

66. J. M. W. Turner, R.A.—The Val d'Aosta.

68. J. S. Cotman.—A Grand Marine Subject.

69. W. Müller.—Carnarvon Castle.

70. T. Gainsborough, R.A.—Portrait of Lady Mulgrave.

71. T. Gainsborough, R.A.—Landscape: Evening.

72. T. Gainsborough, R.A.—Portrait of Mrs. Carr.

73. T. Gainsborough, R.A.—Portrait of Lord Mountmorres.

74. T. Gainsborough, R.A.—Portrait of John Palmer, M.P.

LOT

75. T. Gainsborough, R.A.—Portrait of General Wolfe.

76. T. Gainsborough, R.A.—Portrait of Viscount Hampden.

77. T. Gainsborough, R.A.—Portrait of Mrs. Buchanan McMillan.

78. T. Gainsborough, R.A.—Portrait of Lady Clarges.

79. T. Gainsborough, R.A.—Repose.

80. G. Romney.—Portrait of Lady Urith Shore.

81. G. Romney.—Portrait of Miss Harriet Shore.

82. G. Romney.—Portrait of Emma Hart—Lady Hamilton.

83. G. Romney.—Portrait of a Child.

84. G. Romney.—Portrait of Mrs. Willett.

85. Sir J. Reynolds.—Portrait of Lady Melbourne.

86. Sir J. Reynolds.—Portrait of Mrs. Angelo.

87. Sir J. Reynolds.—Portrait of Miss Kitty Fischer.

88. Sir J. Reynolds.—Portrait of the Artist.

89. Sir J. Reynolds.—Portrait of Anthony Chamier, M.P.

90. Sir J. Reynolds.—Portrait of the Hon. Mrs. Seymour Damer.

91. Sir J. Reynolds.—Portrait of the Countess of Rothes.

CATALOGUE.

On SATURDAY, JUNE 15, 1895,

AT ONE O'CLOCK PRECISELY.

F. J. WYBURD.

1 Scene in the Bavarian Tyrol
On panel
9½ *in.* by 7 *in.*

J. WARD, R.A.

2 A Cow in a Stable
14 *in.* by 18 *in.*
Signed, and dated 1836

H. HOWARD, R.A.

3 The Pleiades. Seven female figures, representing the Pleiades, in light drapery, float in the air in a cluster, over a calm sea, whilst Aurora, who is slightly in advance, leads them on. The sun, just appearing above the horizon, is partly hid by a light bank of clouds

"First in the East the glorious lamp was seen,
Regent of day, and all the horizon round
Invested with bright rays, jocund to run
His longitude through heaven's high road; the grey
Dawn and the Pleiades before him danc'd,
Shedding sweet influence."

Paradise Lost, Book vii.

44 *in.* by 56 *in.*
From the Collection of Lord de Tabley, 1827
Exhibited at the British Institution, 1815

G. MORLAND.

4 The Labourer's Home. A woman nursing a baby is seated by a kitchen fire; she turns her head to speak to a labourer, who leans over the back of the chair; in the foreground to the right is a girl with a cat, whilst a dog lies at the woman's feet

15 *in.* by 12 *in.*

Signed, and dated 1790

From the Collection of W. A. Tollemache, Esq.

Exhibited at Burlington House, 1873

See Illustration

4

G. MORLAND.

5 Mutual Confidence. Two ladies in a landscape; one is seated on a bench under trees, whilst the other, standing by, clasps her hand

17 *in.* by 13½ *in.*

Engraved by E. Bell, 1796

From the Collections of Haskett Smith, Esq., and Albert Levy, Esq.

See Illustration

W. HOGARTH.

6 PEG WOFFINGTON—*in an oval*

$6\frac{1}{2}$ *in.* by $5\frac{1}{4}$ *in.*

Purchased from Hogarth by James Earl of Charlemont, and subsequently in the Collection of Earl Granville, K.G., from whom it was acquired

See Illustration

Peg Wolfington.
W. HOGARTH.

JOHN PHILLIP, R.A.

7 SEVILLE: "A Thing of Beauty is a Joy for Ever." A corner in Seville—a Spanish beauty in green dress, yellow shawl, black mantilla, and holding a fan; a Toreador, who has just passed, looks back and raises his sombrero

24½ *in.* by 17¼ *in.*

Signed, and dated 1859

On the back of the stretcher is written "Todo es Amor."
John Phillip

See Illustration

DAVID ROBERTS, R.A.

8 The Chapter-House of the Cathedral, Bordeaux

Panel

17 *in.* by 13 *in.*

Signed, and dated 1835

PATRICK NASMYTH.

9 A VIEW IN HAMPSHIRE. In the foreground a pool and felled timber; beyond this, a cottage at the edge of a small wood, where three men are by a fence; to the left a shed and trees; a man on horseback and a flock of geese are on the road, which leads towards distant undulating country; a bright and breezy sky

Panel

11¾ *in.* by 15½ *in.*

Signed, and dated 1826

Purchased in 1868 *from the Collection of Adam Fairrie, Esq.*

See Illustration

J. STARK.

10 A Norfolk Lane. In the foreground a pool of water; to the right a cottage by the side of a shady lane, near which is a peasant woman accompanied by her dog

15 *in.* by 12 *in.*

See Illustration

JOHN SELL COTMAN.

11 Scene on the River Yare: A stormy sky

5½ *in.* by 7¼ *in.*

JOSEPH STANNARD.

12 A Coast Scene, Norfolk. Men pushing off a boat from an old pier: a storm approaching

Panel

9½ *in.* by 13 *in.*

From the Collection of Miss Martineau, Norwich 6/1875

JOSEPH STANNARD.

13 Fishing Boats in a Calm, off Lowestoft Pier

Panel

6¾ *in.* by 12 *in.*

The artist's name is signed in full at the back of the panel, with the date 1830

T. STOTHARD, R.A.

14 A Greek Vintage: a dance in the vineyard; composition of nine figures

Panel

$11\frac{3}{4}$ *in.* by $14\frac{3}{4}$ *in.*

A finished study, painted in 1821, *for the picture in the National Gallery* (*Vernon Collection*)

See Illustration

W. COLLINS, R.A.

15 Cromer Sands. In the foreground a group of four children; an old jetty to the left

Panel

$9\frac{1}{4}$ *in.* by $11\frac{3}{4}$ *in.*

From the Collection of Mr. Vine, 1838

Exhibited at Burlington House, 1877

SIR A. W. CALLCOTT, R.A.

16 Scene in Holland. A man on a bay horse, his back to the spectator, addresses a woman with a child in her arms, who is likewise mounted; the woman wears a large-brimmed flat hat, and leads a white horse; distant landscape, with a church to the left

Panel

12½ *in.* by 17¾ *in.*

From the Mendel Collection, 1873

Exhibited at Burlington House, 1882

See Illustration

SIR A. W. CALLCOTT, R.A.

17 On the Scheldt: early morning. Two pinks, the nearer one is close to the bank unloading the cargo; a calm morning, with light clouds

Panel

13½ *in.* by 18½ *in.*

From the Collection of the Hon. Lady Grey

SIR A. W. CALLCOTT, R.A.

18 Dutch Fishing Boats leaving Harbour. Two boats, the larger standing out to sea, in the smaller the men are trying to hoist sail; between them, in the distance, a frigate is seen; squally weather

Panel

13½ *in.* by 18 *in.*

From the Collection of the Hon. Lady Grey

SIR A. W. CALLCOTT, R.A.

19 ANNE PAGE AND SLENDER

Anne—Will 't please your worship to come in, Sir?
Slender—No, I thank you forsooth, heartily; I am very well.
Anne—The dinner attends you, Sir.
Slender—I am not a-hungry, I thank you, forsooth:
Merry Wives of Windsor, Act. I. Scene 3.

Panel

7¼ *in.* by 11 *in.*

Engraved by F. Bacon

SIR A. W. CALLCOTT, R.A.

20 SCENE IN THE CHANNEL. To the left at some distance a frigate is seen; whilst nearer and to the right is a Dutch pilot-boat, approaching which is a row-boat; a dark shadow falls from the right almost across the foreground from an unseen cloud; the rest of the picture is in strong light

26½ *in.* by 38½ *in.*

See Illustration

SIR E. LANDSEER, R.A.

21 BROWSING. A white goat nibbling at the mossy trunk of a tree

Panel

14 *in.* by 17½ *in.*

Engraved by C. G. Lewis

This picture was presented by the artist to C. R. Leslie, R.A.

Purchased from the Collection of the late Richard Newsham, Esq., of Preston

See Illustration

W. MULREADY, R.A.

22 The Country Fish Hawker. A shady lane, with a cottage to the right, at the door of which an old fish hawker—his donkey with panniers standing by—is selling fish to a woman who is at the entrance

Panel

11 *in.* by 13¾ *in.*

Purchased from the Rodgett Collection, 1870

W. MÜLLER.

23 A Welsh Cottage: Winter. An old cottage by the side of a lane, in which is a woman; to the right is a small pool; snow is on the ground

Panel

12¾ *in.* by 9¼ *in.*

Signed, and dated 1842

W. MÜLLER.

24 LANDSCAPE, WITH COTTAGE. In the foreground to the right is a pool of water; stormy sky; evening effect

14 *in.* by $10\frac{1}{4}$ *in.*

W. MÜLLER.

25 RUINS AT SMYRNA: AN ARAB ENCAMPMENT BY NIGHT

Panel

12 *in.* by $16\frac{3}{4}$ *in.*

Signed W. Müller, Smyrna, 1844

See Illustration

J. CONSTABLE, R.A.

26 THE MILL TAIL. In the foreground the mill stream, which flows towards the distance between overhanging trees; to the left is a boat, and beyond an old cottage

Panel

$5\frac{3}{4}$ *in.* by $8\frac{1}{2}$ *in.*

Mezzotinted by David Lucas

J. CROME.

27 VIEW ON ST. MARTIN'S RIVER, NEAR FULLER'S HOLE, NORWICH. An old house and other buildings by the side of the river, which is in the foreground

Panel

20 *in.* by 15 *in.*

See Illustration

J. CROME.

28 ON THE NORFOLK COAST. In the foreground to the right, in a sandy lane, stand two horses, already harnessed; beyond is a windmill and a cottage; two pools of water are seen to the left, and beyond these the sea; the light gleams through dispersing clouds

24¼ *in.* by 29½ *in.*

Purchased at the Sale of the Mendel Collection, 1875

See Illustration

DAVID COX,

29 HADDON HALL: ROOK SHOOTING. View of one of the towers of Haddon Hall, with high trees in front of it; a man at the foot of the knoll on which they stand is shooting rooks, whilst a boy puts the dead birds into a sack

24½ *in.* by 17½ *in.*

Signed D. Cox, 1850

Exhibited at the Royal Jubilee Exhibition, 1887

Exhibited at Burlington House, 1894

See Illustration

DAVID COX.

30 THE HAYFIELD. To the right of the picture a farmer on a white horse, with two women by his side, their backs towards the spectator, are proceeding along the edge of a field past three or four slender and wind-blown trees; in the distance men are cutting hay; a grey and windy sky

10½ *in.* by 15½ *in.*

DAVID COX.

31 GOING TO MARKET: EARLY MORNING. Two peasants in a cart, are followed along a road by two more on horseback; behind them the morning sun throws a golden glow over all the landscape

Panel

10½ *in.* by 15 *in.*

Signed

SIR DAVID WILKIE, R.A.

32 THE LETTER WRITER: A SCENE IN CONSTANTINOPLE, where a scribe with long beard, spectacles, and a high cap, seated cross-legged, holds a letter in his hand; two young women, one with a white yashmak (face veil), the other in a rakish red and white Turkish cap, listen attentively

"Walked through the suburb below Pera, Tophanna. Saw at the outer court of a mosque a scribe of most venerable appearance. He was reading a letter or paper he had been writing for two Turkish young women—one very handsome: the way they were placed made an excellent composition for a picture."

Sir D. Wilkie's Journal, October, 6, 1840

"Wilkie's fine, though unfinished, picture of this interesting little group was bought at the Wilkie sale by Lord Charles Townshend, for 425 guineas. As a piece of colour it is as rich as Rembrandt or Correggio."—*Allan Cunningham's* 'Life of Sir D. Wilkie,' vol. iii. p. 320.

Panel—oval top

26 *in.* by 21 *in.*

Signed "*David Wilkie, Constantinople*, 1840"

Subsequently in the Collection of Lord Northbrook, by whom it was exhibited at the LONDON INTERNATIONAL EXHIBITION, 1874

Exhibited at the Royal Jubilee Exhibition, 1887

Published in Sir D. Wilkie's 'Sketches in Turkey, Syria and Egypt'

Exhibited at the British Institution in 1842, *lent by Lord Charles Townshend*

See Illustration

SIR DAVID WILKIE, R.A.

33 A TURKISH COFFEE HOUSE. A Tartar Narrating in a Café the News of the taking of Acre by the Allied Forces. Several Turks—some wearing fezzes, others turbans—seated smoking their hookahs and long pipes; they are eagerly listening to the news the Tartar gives

"Began picture of a tartar narrating in a Turkish café the victory of the taking St. Jean d'Acre."

Sir David Wilkie's Journal, November 19, 1840.

Panel—oval top

26 *in.* by 21 *in.*

Published in Sir D. Wilkie's 'Sketches in Turkey, Syria and Egypt'

Formerly in the Collection of Lord Northbrook

Exhibited at the London International Exhibition, 1874

Exhibited at the Royal Jubilee Exhibition, 1887

See Illustration

W. ETTY, R.A.

34 "THE BATHER." A female entering a pool of water, on the banks of which are some slender willows, a branch of one of which she still holds; she seemed startled by some sound

"At the doubtful breeze alarmed."

Panel

27 *in.* by 20½ *in.*

Painted about 1843 *for W. J. Broderip, Esq.*

Subsequently in the Novar and Gillott Collections

See Illustration

W. ETTY, R.A.

35 VENUS AND CUPID (DESCENDING)

Panel

27 *in.* by 20½ *in.*

Exhibited at the International Exhibition, 1862

From the McConnel Collection, 1867

W. ETTY, R.A.

36 THE RETURN OF THE PRODIGAL SON. The son falls, naked and weeping, into the arms of his father—an old man with long white beard; near the entrance to the house, to the extreme right, a man is about to kill the "fatted calf," whilst beyond him, in the porch, women are already dancing; to the left of the picture, the elder brother gives orders to a labourer

"The *Morning Post* was by no means sure the 'Prodigal's Return' was not 'the best imaginative picture in the Exhibition.'—Not impossibly. —For it is one of those chosen samples of Etty's art, wherein, as Mr. Leslie, a competent judge on such a point, declares 'expression is carried as far as possible.'"—*Gilchrist's* 'Life of Etty,' vol. ii., p. 119.

Panel

33½ *in.* by 42 *in.*

Exhibited at the Royal Academy, 1841

Purchased from the Artist by the Marquis of Lansdowne

From the Collection at Bowood

See Illustration

R. P. BONINGTON.

37 PONT DES ARTS, PARIS: Notre Dame in the Distance

Panel

$13\frac{1}{2}$ *in.* by $17\frac{1}{2}$ *in.*

See Illustration

R. P. BONINGTON.

38 Near Boulogne. A sandy road over a common, on which, in the foreground, are an old woman and a boy in conversation, whilst further along the road is a cart; to the left is the edge of a sedgy pool; cattle are feeding to the right; and in the distance a church and other buildings are seen

$12\frac{1}{2}$ *in.* by 17 *in.*

R. P. BONINGTON

39 Les Amoreux. A landscape, where, under trees, a shepherd and shepherdess are love-making

Signed

$12\frac{1}{2}$ *in.* by $15\frac{3}{4}$ *in.*

JULES DUPRÉ.

40 LANDSCAPE WITH CATTLE DRINKING. Three cows are near a pool in the foreground; a tree to the left, and distant hills

Signed

13½ *in.* by 16¾ *in.*

See Illustration

JULES DUPRÉ.

41 LANDSCAPE. In the foreground cattle are drinking at a sedgy pool; beyond is a large oak tree, beneath which a woman is seated; to the left is an old cottage; a fine cloudy sky.

Panel

8½ *in.* by 10½ *in.*

Signed

E. FRÈRE, 1853.

42 THE BREAKFAST. Three children are grouped around their mother, who is preparing breakfast; one little girl brings the bread in her arms

Panel

15½ *in.* by 12½ *in.*

Signed

E. FRÈRE.

43 MORNING PRAYER. A child seated on the mother's lap with hands together, repeats its prayers; a little girl leaning against a table, stands watching

Panel

15¾ *in.* by 12½ *in.*

Signed, and dated 1859

DELAROCHE.

44 The Christian Martyr. On the river, in the foreground, floats the body of a female martyr, her hands tied in front of her, above the face an aureola, the emblem of her martyrdom, floats in the air; the sun is just breaking over a rugged and rocky bank, where a fisherman and a frightened woman, who clings to him, have just beheld the apparition; the prow of a boat is seen tied to a stake just below the bank

Oval top

20¼ *in.* by 17¼ *in.*

The subject is engraved by H. Eichens

MDME. VIGÉE LE BRUN.

45 PRINCESS ELISABETH, Sister of Louis XVI., Generally Called "Madame Elisabeth." Born 1764. She fled from Paris with Louis XVI., was brought back with him and imprisoned in the Temple, and afterwards removed to the Conciergerie. When brought before the revolutionary tribunal and asked her name, she replied, "I am Elisabeth of France, and the aunt of your King." She was guillotined May 1794.

Half-length, in a low-necked white dress with a blue sash; her right arm rests on a pedestal, and in the hand she holds rosebuds and forget-me-nots; encircling her slightly powdered hair is a wreath of pale pink roses, and a veil

Oval

31 *in.* by 24½ *in.*

Formerly in the Collection of the Marquis de Blaisel

Exhibited at the Grafton Gallery ("Fair Women" Exhibition), 1894

See Illustration

NAPOLEON CENTENARY. ... NAPOLEON as KING of ITALY (Andrea Appiani). Three-quarter length, 39in. by 29in., the property of a gentleman.—Write Box C.132, The Times, E.C.4. 7/5/21.

A. APPIANI.

46 PORTRAIT OF NAPOLEON I. IN CORONATION ROBES. On the 26th of May 1805, by request from the Senate of the Italian Republic, Napoleon was crowned King of Italy at Milan by the Archbishop of that city, but it was stipulated that the two crowns—of France and Italy—should remain united only on his head. Napoleon, therefore, appointed his stepson, Eugene Beauharnais, his viceroy of the kingdom of Italy.

Three-quarter length, standing and looking sternly to the right; the hair brushed forward on to the forehead. Napoleon wears a green uniform, richly embroidered with gold, and a green cloak lined with white silk, which is also embroidered; across his breast is a red ribbon bordered with green, and round his waist a white silk scarf, in which is a sword with hilt ornamented with the head of Medusa and an eagle. He wears the chain of the Order of the Golden Eagle, and several other Orders on his breast; his left hand is on a crown which rests on a cushion

38¾ *in.* by 28¾ *in.*
Signed, *A. A.*
Painted at Milan in 1805
See Illustration

CARLO MARATTI.

47 MADONNA AND CHILD
23 *in.* by 27½ *in.*

SASSOFERATO.

48 THE MADONNA
19 *in.* by 15 *in.*

CARLO DOLCI.

49 HEAD OF ST. JOHN
12½ *in.* by 14¼ *in.*

CARLO DOLCI.

50 Head of the Saviour

$12\frac{1}{4}$ *in.* by 14 *in.*

RAPHAEL.

51 The Vision of Ezekiel

Originally in the Royal Collection at Madrid, and presented by Charles the Fourth to the Duke of Lucca, from whom it was purchased by Lord Northwick

Panel

16 *in.* by $11\frac{3}{4}$ *in.*

VANDYCK.

52 Madonna and Child. The Virgin, seated, looking upwards, holds the Saviour, who stands in her lap

17 *in.* by 14 *in.*

SIR T. LAWRENCE, P.R.A.

53 Master George Fane, Lord Burghersh, at the age of three years. He was the eldest son of the 11th Earl of Westmorland, and was born in 1819; he never succeeded to the title, as he died in 1848, eleven years before his father.

The head of a child with curly hair, full face; blue background

Circular—$13\frac{1}{4}$ *in.*

See Illustration

J. HUDSON.

54 HILARE BARTON, wife of William Barton, Esq., of Bath, and mother of Admiral Sir Robert Barton, G.C.B., who received the honour of knighthood from George II. for capturing the French frigate "L'Africaine."

Half-length, in an oval, full face; white satin dress, a blue gauze scarf, embroidered with gold, is thrown over her shoulders; across her breast is a pearl necklace; blue flowers and pearls adorn her hair

29½ *in.* by 24½ *in.*

See Illustration

SIR W. BEECHEY, R.A.

55 LADY BARNARD. Nearly full length, seated in a landscape under a tree, in a striped brown dress with a white fichu at the neck, and a blue band round waist; she wears a grey felt hat with feathers, and a black lace shawl; in her lap she holds a book; a lake, on which is a boat, and distant hills form the background

55 *in.* by 43 *in.*

See Illustration

SIR W. BEECHEY, R.A.

56 FREDERICA CHARLOTTE CATHERINE, DUCHESS OF YORK, eldest daughter of the King of Prussia, married in 1791, Frederick Duke of York, second son of George III.

Three-quarter length, seated, in a white dress ornamented with gold, and with a gold necklace; in her left hand she holds a letter, whilst others lie on the table to her left

35 *in.* by 27 *in.*

See Illustration

J. HOPPNER, R.A.

57 MASTER RUSSELL. Three-quarter length, full-faced portrait of a little boy, in a short-sleeved white frock with pale pink sash; landscape background

From Lord Northbrook's Collection

30 *in.* by 24½ *in.*

See Illustration

57

J. HOPPNER, R.A.

58 LADY GORDON. Mary, eldest daughter of William Glendonwyn, Esq., who married, in 1801, Sir James Gordon, of Letterfourie

Half-length, in a brownish yellow dress, with a blue sash; the head turned to the right, and a tress of the loosely arranged hair falling over the left shoulder

Oval—28 *in.* by 23 *in.*

See Illustration

J. HOPPNER, R.A.

59 LADY COOTE, wife of Sir Charles Coote of Donybrook, 2nd Baronet.

Three-quarter length, seated on a bank under trees, in a black dress with short sleeves; on her left hand she wears a long white silk glove, and holds the companion, which she has just pulled off from the other hand, on the wrist of which she wears a coral bracelet

49 *in.* by 39 *in.*

See Illustration

J. F. RIGAUD, R.A.

60 PORTRAITS OF SIR JOSHUA REYNOLDS, P.R.A.; J. BACON, R.A.; AND SIR WILLIAM CHAMBERS, R.A.

Sir Joshua Reynolds (in red)

J. Bacon, the Sculptor (in brown) born 1740; entered as a student at the Royal Academy the year of its foundation, 1768; elected an Associate in 1770, a Royal Academician in 1778; died in 1799

Sir W. Chambers, the Architect (in green) born at Stockholm, 1726; one of the original Members of the Royal Academy on its formation; died in 1796

Three half-length figures round a table on which is a plan; curtain and landscape background

Canvas—46½ *in.* by 56½ *in.*

Signed J. F. Rigaud, 1782

Exhibited at the Royal Academy, 1782

Exhibited at Burlington House, 1879, *as a work by Zoffany* (? Montagu Chambers)

See Illustration

J. M. W. TURNER, R.A.

61 A DREAM OF ITALY

33½ *in.* by 46½ *in.*

Exhibited at the Royal Jubilee Exhibition, 1887

See Illustration

J. M. W. TURNER, R.A.

62 GOING TO THE BALL: San Martino, Venice

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1846

Exhibited at the Royal Jubilee Exhibition, 1887

From the Windus and Gillott Collections

This picture has never been engraved

See Illustration

J. M. W. TURNER, R.A.

63 RETURNING FROM THE BALL: S. MARTHA, VENICE

24 *in.* by 36 *in.*

Exhibited at the Royal Academy, 1846

Exhibited at the Royal Jubilee Exhibition, 1887

From the Windus and Gillott Collections

This picture has never been engraved

See Illustration

J. M. W. TURNER, R.A.

64 MORTLAKE: A view looking down the Thames from the garden of a house, which is seen to the right of the picture; a high tree in front of the house, other trees on the terrace to the left; brilliant effect of light

35 *in.* by 47 *in.*

Exhibited at the Royal Academy in 1827, *under the title "Mortlake Terrace, seat of William Moffat, Esq: Summer Evening"; and at the Winter Exhibitions, Burlington House,* 1872 *and* 1895

See Illustration

J. M. W. TURNER, R.A.

65 HELVOETSLUYS. An agitated sea; in the centre of the picture a man-of-war sailing away from the spectator; on the left is a sailing boat beyond which a jetty is seen; other shipping on the right; a light cloudy sky

$35\frac{1}{2}$ *in.* by 47 *in.*

Exhibited at the Royal Academy in 1832, *under the title "Helvoetsluys, City of Utrecht, a* 64 *going to sea"; and also at the Winter Exhibition, Burlington House,* 1895

See Illustration

J. M. W. TURNER. R.A.

66 THE VAL D'AOSTA

$36\frac{1}{2}$ *in.* by $47\frac{1}{2}$ *in.*

Exhibited at the Royal Academy in 1837, *under the title "Snow Storm, Avalanche and Inundation—a scene in the upper part of Val d'Aouste, Piedmont"; and also at the Winter Exhibition, Burlington House,* 1895

See Illustration

R. WILSON, R.A.

67 A VIEW ON THE ARNO. A river in the foreground, overhung on the right by a steep cliff, on the summit of which is a ruined building; on the bank in the immediate foreground is a boy lying down and fishing; a woman and child and another boy are near him; meadows in the distance, hills beyond; evening sky

$39\frac{1}{2}$ *in.* by $49\frac{1}{2}$ *in.*

Exhibited at the Winter Exhibition, Burlington House, 1882

JOHN SELL COTMAN.

68 A GRAND MARINE SUBJECT. An east coast fishing-boat running before the wind, not far from the shore, where white cliffs—beneath which nestles a village—are seen beneath a stormy sky with a break on the right, through which a gleam of light falls across the boat; several gulls hover over the sea, which is somewhat rough

43 *in.* by 54½ *in.*

Exhibited at the Winter Exhibition, Burlington House, 1882

See Illustration

W. MÜLLER.

69 CARNARVON CASTLE: Sunrise and Mist. The castle, through the golden mist of a summer morning, is seen in the middle distance; on the river in front of it are various fishing-boats and wherries; to the left the river is lost in the morning haze, whilst to the right is a road, upon which are a ladened donkey and a goat, with a woman and a child trudging by their side, and followed by a bullock cart; at the side of the road are some rough stone steps leading to a pathway overhung by trees

Signed, and dated 1837

39 *in.* by 59 *in.*

Purchased privately from the Manley Hall Collection (S. Mendel) 875

See Illustration

Purchased for Nat Gal

T. GAINSBOROUGH, R.A.

70 LADY MULGRAVE. Anne Elizabeth, daughter of Nathaniel Cholmley, Esq., M.P., of Howsham; married, in 1787, Constantine John Phipps, Esq., 2nd Baron Mulgrave

Bust to the right; head turned over the right shoulder; white dress, black mantle, which she holds up with her left hand; hair *poudré;* sky background

Oval

29 *in.* by 24¼ *in.*

Etched by Waltner

See Illustration

NECROLOGIE

Nous avons le regret d'annoncer la mort de **Mme Camille Groult**, veuve du grand industriel et célèbre amateur d'art, qui avait réuni dans son hôtel de l'avenue Malakoff une collection de tableaux et objets d'art universellement réputée, et que Mme Groult avait précieusement conservée.

La défunte laisse un fils, M. Paul Groult, et une fille Mme Talansier, femme de l'amateur bien connu.

Nous prions la famille d'agréer nos bien sincères sentiments de condoléance.

T. GAINSBOROUGH, R.A.

71 **LANDSCAPE: EVENING.** On the further side of a pool, in the foreground, a herdsman, accompanied by his dog, drives three cows towards some trees to the right; to the left, beyond a clump of trees, is a cottage with figures at the door; hilly distance

29 *in.* by 24 *in.*

See Illustration

550 gns

Christie's version [illegible] Palmer Sale 28/7/16 lot 26, 3400gns (as by)

T. GAINSBOROUGH, R.A.

72 MRS. CARR. Half-length, in a low-necked white dress embroidered with gold, over which is a light muslin scarf also edged with gold; the hands are crossed, and gently clasp in each case the wrist of the other arm; the head is turned slightly to the right, and a tress from the loosely piled up hair falls on the right shoulder; mountainous landscape background

35½ *in.* by 27½ *in.*

See Illustration

T. GAINSBOROUGH, R.A.

14 PORTRAIT OF MRS. CARR

Mrs. Carr is said to have been a Miss Maria Richardson, of St. Runwald's Parish, Colchester, who was born in 1731, and who, about 1755, married Samuel Carr, Esq., of Boxford, a parish about five or six miles from Sudbury

In white décolleté dress, with muslin cap over her powdered hair, and black riband round her neck tied with a bow under her chin

7½ *in.* by 6½ *in.*

92

HARVEY REYMOND.
Lieutenant Mountaineers

T. GAINSBOROUGH, R.A.

73 LORD MOUNTMORRES. Hervey-Redmond, 2nd Viscount. Succeeded to the title on the death of his father in 1776; he inherited the ancient baronetcy of the family at the decease of Sir Simon Morres, the 6th Baronet, in 1795. He died unmarried in 1797.

Bust to left, nearly full-face; light green coat, lace ruffles, bob wig, cocked hat under his left arm; grey background

28 *in.* by 23 *in.*

Exhibited at the Winter Exhibition, Burlington House, 1887

See Illustration

T. GAINSBOROUGH, R.A.

74 JOHN PALMER, M.P., Comptroller-General of the Post Office. He was an intimate personal friend of Gainsborough's; born in 1741; he was for many years member for Bath. He died in 1818

Half-length, in a green coat, powdered wig and lace cravat; his head, which is turned sligthly to the left, rests on his left hand, whilst in the right he holds a book

29 *in.* by 24 *in.*

See Illustration

T. GAINSBOROUGH, R.A.

75 JAMES WOLFE (AFTERWARDS GENERAL WOLFE). Fell at Quebec, 1759

Half-length (in oval), in blue uniform with red collar and embroidered with gold; black cravat, powdered hair; the right hand thrust into the waistcoat

29¼ *in.* by 24¼ *in.*

Purchased privately from a family of distinction in Prussia

See Illustration

T. GAINSBOROUGH, R.A.

76 VISCOUNT HAMPDEN. Robert Trevor, son of Thomas, Baron Trevor, and of Anne, daughter of Robert Weldon, Esq., of Brampton, Huntingdon, born in 1701; he succeeded his brother as 4th Baron Trevor; created Viscount Hampden, of Hampden, Bucks, in 1776; married Constantia, daughter of Peter de Huybert, Lord of Van Kruningen, Holland

Half-length, facing to the left, in a plum-coloured coat, lace cravat and powdered wig

Oval—27½ *in.* by 22¼ *in.*

See Illustration

76

T. GAINSBOROUGH, R.A.

77 Mrs. Buchanan McMillan. Half-length, nearly full face, in landscape, blue dress, white berthe, hair *poudré*; she wears a large straw hat covered with bows of yellow ribbon

29½ *in.* by 24¼ *in.*

See Illustration

Coll. Madame Aubert, à Paris.
(Sold there 1897)

T. GAINSBOROUGH, R.A.

78 LADY CLARGES. Miss Shrine, married Sir Thomas Clarges, Bart., who died in 1783

Three-quarter length, seated at a harp, facing to the left, in a low-necked golden brown dress edged with gold; in the hair, which is piled up high, are some jewels, and one curl falls on her shoulder

49 *in.* by 39 *in.*

See Illustration

T. GAINSBOROUGH, R.A.

79 REPOSE. The Renowned Chef d'Œuvre. The burden and heat of the day are o'er. A group of cattle (in which an old white horse is contrasted with a black cow) appears in the full enjoyment of a quiet shady spot, near a fountain; to the right a peasant lies asleep on the grass

47 *in.* by 58 *in.*

Presented by the great Artist to his daughter as a marriage gift

From the Collection of Kirkman D. Hodgson, Esq., M.P., of Ashgrove, Kent

Exhibited at the British Institution, 1827; *and at the Winter Exhibition, Burlington House*, 1892

See Illustration

G. ROMNEY.

80 LADY URITH SHORE. Three-quarter length, seated in a landscape beneath trees; white dress embroidered with gold flowers, over this is a light blue mantle bordered with ermine

49 *in.* by 39 *in.*

See Illustration

Miss Henrietta Shore
G. ROMNEY

G. ROMNEY.

81 MISS HARRIET SHORE. Half-length, seated in a landscape, in a white dress and cap and blue sash, her loosely arranged hair falls down her back; the figure is turned slightly to the left

29½ *in.* by 24 *in.*

Exhibited at Burlington House, 1894

See Illustration

G. ROMNEY.

82 EMMA HART, LADY HAMILTON. Bust, the chin resting on the left hand, dishevelled hair

$23\frac{1}{2}$ *in.* by 19 *in.*

See Illustration

G. ROMNEY.

83 A CHILD, IN A WHITE DRESS WITH BLUE SASH: one of the Romney family, from whom it was privately purchased

$23\frac{1}{2}$ *in.* by $18\frac{3}{4}$ *in.*

See Illustration

G. ROMNEY.

84 MRS. WILLETT. Half-length seated figure, facing to the right; classical white dress, with a blue band at the waist; chin resting on the left hand

Oval—27¾ *in.* by 22½ *in.*

See Illustration

SIR JOSHUA REYNOLDS.

85 LADY MELBOURNE. Elizabeth, daughter of Sir Ralph Milbank, Bart., married, 1769, Sir Peniston Lamb, created Baron 1770, and in 1771 Viscount Melbourne

Half-length, in a white dress, over it a light blue robe lined with ermine; across one shoulder she wears a pearl necklace, with which is entwined a tress of her hair, pearls also adorn her head; her right arm rests on a table; red curtain background

"On this particular occasion (a bal masque at the Pantheon, April 30, 1772), a great many of the ladies chose to adopt male dominoes, and 'appeared as masculine as many of the delicate maccaroni things we see everywhere—the "Billy Whiffles" of the present age.' Among the most distinguished of these 'pretty fellows' were the Duchess of Ancaster, Lady Melbourne and Mrs. Damer."

Leslie and Taylor's 'Life of Sir Joshua Reynolds.'

Oval—29 *in.* by 24 *in.*

Painted in 1770

Engraved by John Finlayson

Purchased from the Family

Exhibited at the London International Exhibition, 1862

Exhibited at the British Institution, 1843

See Illustration

Christies July 4, 1913, lot 119.

SIR JOSHUA REYNOLDS.

86 MRS. ANGELO. Wife of the celebrated fencing master of that name

Half-length, seated, right arm resting on a table; dark dress, open in front, with rose at breast; bracelet, with miniature

29 *in.* by 24 *in.*

Painted in 1760

Exhibited at Burlington House, 1877

See Illustration

86

Kitty Fisher

SIR JOSHUA REYNOLDS.

87 KITTY FISCHER. The daughter of a German stay-maker; was celebrated for her wit and beauty; in 1766 she married John Norris, Esq., and died before September, 1771, "a victim to cosmetics," as a writer of that date states. Between 1759 and 1767 she sat many times for her portrait to Sir Joshua Reynolds

Three-quarter length, seated on a green settee; she wears a white dress with a mouse-coloured robe over, bordered with ermine; in her lap nestles a dove, whilst another, perched on the back of the settee, is about to flutter there also; architectural background, with sky to the right

35¼ *in.* by 27¼ *in.*

From the Collection of Kirkman D. Hodgson, Esq., M.P.

See Illustration

SIR JOSHUA REYNOLDS.

88 PORTRAIT OF THE ARTIST. Half-length, seated, turned to the right at his easel, on which is a canvas; his right hand holds a brush, with which he is about to take the colour from a palette; he wears a dark red coat and white cravat; the head is turned towards the spectator

29 *in.* by 24 *in.*

Painted in 1770

Engraved by John Finlayson

Formerly in the Collection of Sir Thomas Lawrence, P.R.A., and sold amongst his effects after his death

Lawrence lent the picture to the Exhibition at the British Institution, ~~1843~~

See Illustration

SIR JOSHUA REYNOLDS.

89 ANTHONY CHAMIER. One of the Under-Secretaries of State, and much assailed by "Junius"; M. P. for Tamworth, and one of the original Members of the Literary Club, instituted in 1764, with Reynolds, Johnson, Burke, Goldsmith and Bennet Langton. He was a great friend of Sir Joshua Reynolds; died in 1780

Three-quarter length, sitting at a table, in a puce-coloured coat; left hand in his waistcoat, the right holding a book; on his right an inkstand

49 *in.* by 39½ *in.*

Painted in 1767

Engraved by William Ward

Exhibited at the Grosvenor Gallery, 1884

See Illustration

SIR JOSHUA REYNOLDS.

90 HON. MRS. SEYMOUR DAMER. Anne, daughter of the Hon. Seymour Conway, the distinguished General and Field-Marshal, and brother of the first Marquess of Hertford; married John, eldest son of Joseph Damer, Earl of Dorchester, of Milton Abbey; born 1748, died 1828

This lady was a distinguished and able amateur sculptor, and a frequent exhibitor at the Royal Academy from 1785 to 1818. Among other works of hers is the statue of herself in the hall of the British Museum, the heads on the bridge at Henley, and various busts. Horace Walpole, her cousin, left her Strawberry Hill, where she resided till 1810, with 2000*l.* a year for its maintenance. She is very often mentioned in Walpole's "Letters," as also in Leslie and Taylor's "Life of Sir Joshua Reynolds," and seems to have been a personal friend of the President. She was one of "the pretty fellows" who adopted, with the Duchess of Ancaster and Lady Melbourne, the male dominoes at a famous masquerade at the "Pantheon" in 1772

"A third female genius is Mrs. Damer, daughter of Gen. Conway, in a walk more difficult and far more uncommon than painting.', —*Walpole.*

Three-quarter length, standing, in a white dress embroidered with gold, over which is a peach-coloured robe lined with pale blue; hands together; round the neck a black ribbon, from a long loop of which hangs a small locket; a long plait of hair falls over each shoulder. Landscape background, with a distant view of hills across a lake; evening effect

49½ *in.* by 39 *in.*

Painted in 1771

Engraved by J. R. Smith

Exhibited at the Grosvenor Gallery (*Reynolds Exhibition*), 1884

See Illustration

SIR JOSHUA REYNOLDS.

91 COUNTESS OF ROTHES. Mary, daughter of Gresham Lloyd, Esq. and Mary Holt, his wife, afterwards Countess of Haddington; married in 1763, as his second wife, John, ninth Earl of Rothes, Lord Leslie and Ballenbreich, who died in 1765; subsequently married (1770) Bennet Langton, a Greek scholar, Professor of Ancient History at the Royal Academy, one of the original members of the Literary Club, and a great friend of Dr. Johnson and of Sir Joshua Reynolds; died in 1785. "Why! everybody marries a Countess-Dowager of Rothes!" was said at the time, because there were, in fact, three ladies of that name married to second husbands

Three-quarter length, seated, facing to the right, in a park-like landscape; pink dress, the front covered with lace, a quantity of which is also round the short sleeves; a black net shawl is over the shoulders, and a collar of lace surrounds the neck; the hands together in lap; the right elbow resting on a stone parapet

49½ *in.* by 39½ *in.*

Painted in 1764

See Illustration

We also noted the provenance of Reynolds's "Countess Rothes," which brought £5,000. It was sold many years ago by the Earl of Rothes through Mr. Woods, of Messrs. Christie, Manson, and Woods, and passed in time into the collection of Mr. James Price. At the Price sale in 1895 it made £1,743. Mr. Griscom acquired it from Mr. Robert M. Lindsay, of Philadelphia, thirteen years ago.

London: Printed by William Clowes & Sons, Limited, Stamford Street and Charing Cross.

4 Great Stuart St
Edinburgh

3. 5. 38.

5/5/38

Dear Sir,

I read your letter about
Lady Clarges in yesterday's
Daily Telegraph with interest,
and I am wondering whether
you may have any information
regarding her step mother's family.
Lady Clarges' father William
Sherwin M.P married secondly a lady
by the name of Maria Julia Sinclet
and by her had two sons,
from one of whom I am descended.
From a family miniature I know
that his wife was presented
at Versailles to Louis XVI and
Marie Antoinette, and after his
death (he committed suicide

of Arlington St & March 1783 GM 273

Mrs Sherwin & Rumpf
Lady Clarges 1788 GM 384

as a result of her having gambling
losses) she "relieved" to Parma.

A recent book on the Sterne family
by Dr Hailey Walker is unable to
throw any light on her ancestry.

She does not seem to fit in
anywhere on the very completely
recorded pedigree of the Sterlet
family in Switzerland, nor does
there appear to be any mention
of her death in the records at
Parma.

It has, in consequence, been
my practice to write to anyone
that I know to have information
about the Sterne family, asking
whether they can assist me
in tracing this lady's ancestry.

With many apologies for troubling
you,

yours very truly

Angus I. Macnaghten

SIR JOSHUA REYNOLDS.

87 KITTY FISCHER. The daughter of a German stay-maker; was celebrated for her wit and beauty; in 1766 she married John Norris, Esq., and died before September, 1771, "a victim to cosmetics," as a writer of that date states. Between 1759 and 1767 she sat many times for her portrait to Sir Joshua Reynolds

1875 June 15 Lock 23 84 D-3327

T. GAINSBOROUGH, R.A.

78 LADY CLARGES. Miss Skrine, married Sir Thomas Clarges, Bart., who died in 1783

Three-quarter length, seated at a harp, facing to the left, in a low-necked golden brown dress edged with gold; in the hair, which is piled up high, are some jewels, and one curl falls on her shoulder

49 *in.* by 39 *in.*

See Illustration

5. At her house, on Richmond-Hill, Lady Clarges, relict of Sir Thomas Clarges, Bart.

August, 1809

See Mad Darblay's Diary

"LADY CLARGES"

With reference to the article by your Special Correspondent in Monday's issue in which interesting details were given regarding the pictures which were stolen from Chilham Castle, I would be grateful if any of your readers could inform me as to the identity of Gainsborough's "Lady Clarges," which was one of the stolen portraits. There was buried in our local churchyard in 1809, at the age of 49, a Lady Louisa Clarges, widow of Sir Thomas Clarges, Bart. Was she the one portrayed by Gainsborough?—C. D. WARREN, Churchwarden of St. Peter's, Petersham, Surrey.

"LADY CLARGES"

The Lady Clarges who sat to Gainsborough for the now celebrated portrait was Miss Skrine, who married Sir Thomas Clarges, third baronet, of St. Martin's-in-the-Fields, Co. Middlesex, in October, 1777. She died on Aug. 4, 1809, at Richmond Hill, and is therefore the Lady Clarges mentioned by Mr. C. D. Warren in his letter in your issue of April 28. There are several interesting references to her in Fanny Burney's "Diaries."—W. ROBERTS, 69, Park-hill, S.W. 4.

4 Great Stuart St
Edinburgh

3. 5. 38.

57738

Dear Sir,

I read your letter about Lady Clarges in yesterdays Daily Telegraph with interest, and I am wondering whether you may have any information regarding her step mother's family. Lady Clarges' father William Sherine M.P married secondly a lady by the name of Maria Julia Sindet, and by her had two sons, from one of whom I am descended. From a family miniature, I know that his wife was presented at Versailles to Louis XVI and Marie Antoinette, and after his death (he committed suicide

of Abingdon 1st 6 March 1783 GM 273

Mrs Sherine of Hampstead
6 April 1786 GM 369

as a result of heavy gambling losses) she "retired" to Parma.

A recent book on the Sterne family by Dr Arthur Walker is unable to throw any light on her ancestry.

She does not seem to fit in anywhere on the very completely recorded pedigree of the Sinclair family in Switzerland, nor does there appear to be any mention of her death in the records at Parma.

It has, in consequence, been my practice to write to anyone that I know to have information about the Sterne family, asking whether they can assist me in tracing this lady's ancestry.

With many apologies for troubling you,

yours very truly

Angus I. Macnaghten

#46

THAT secrets, and secrets of singular interest, can still be preserved for a decade or more is demonstrated in the case of Gainsborough's lovely oval portrait of Lady Mulgrave. When at the James Price sale on June 15, 1895, it was knocked down at Christie's for 10,000 gs. and paid for in bank notes, all wondered who the mysterious "Mr. Campbell" was. Not until a few months ago was he identified with M. Camille-Groult, the Parisian collector, who died on January 13 and bequeathed his large and varied assemblage to the Louvre. The Gainsborough hung in M. Groult's library, covered with a curtain, and a privileged few only were permitted to see it, among them no doubt the King, who in the spring of 1907 viewed the collection under the guidance of M. Edouard Detaille. Mr. James Price paid but 1,070 gs. for 'Lady Mulgrave' in the eighties, but when he lent it to the Old Masters in 1885 he is said to have refused an offer of 7,000 gs. The portrait ranks as one of the most exquisite from Gainsborough's brush, and, strangely enough, the full-page plate which appears in Sir Walter Armstrong's monograph mistakenly shows it to be in the National Gallery. In the mixed Groult Gallery there are, too, an admirable Hoppner, the engraved portrait of Miss Mary Benwell, bought years ago for £500, but now worth more than ten times that amount, and Bastien Lepage's portrait of the King, done when he was Prince of Wales.

7 Thaniel 7, Con-

art Journal 3/08. "Lifted" from Mo Times

Bust to the right; head turned over the right shoulder; white dress, black mantle, which she holds up with her left hand; hair *poudré;* sky background

[i.e. M. Camille Groult also d. 12.1.08.]

Oval

29 *in.* by 24¼ *in.*

Etched by Waltner

See Illustration

NECROLOGIE

Nous avons le regret d'annoncer la mort de Mme Camille Groult, veuve du grand industriel et célèbre amateur d'art, qui avait réuni dans son hôtel de l'avenue Malakoff une collection de tableaux et objets d'art universellement réputée, et que Mme Groult avait précieusement conservée. 25.5.18

La défunte laisse un fils, M. Paul Groult, et une fille Mme Talansier, femme de l'amateur bien connu.

Nous prions la famille d'agréer nos bien sincères sentiments de condoléance.

"Big prices" were the order of the day at the great picture sale on Saturday at Christie's. The tendency was chiefly upwards, as the following table will show:—

Artist.	Subject of Picture.	Year.	Price. £ s.	Price 1895. £ s.
David Cox	The Hayfield	1884	220 10	420 0
J. Crome	On the Norfolk Coast ...	1875	194 5	441 0
Jules Dupré.....	Landscape with Cattle...	1874	272 10	619 10
W. Etty, R.A.....	The Bather	1872	493 0	430 10
T. Gainsborough, R.A.	John Palmer	1874	157 10	378 0
"	Lady Clarges	1878	367 10	2,100 0
"	Lady Musgrave.....	1880	1,050 0	10,500 0
"	Repose	1863	819 0	1,470 0
H. Howard, R.A.	The Pleiades	1827	220 10	50 8
G. Morland	Mutual Confidence	1876	126 0	985 0
Sir J. Reynolds, P.R.A.	Kitty Fischer.....	1845	199 10	1,365 0
"	Portrait of Himself	1830	117 12	1,102 10
G. Romney.....	Lady Shore	1874	150 3	1,890 0
J. W. M. Turner, R.A.	Going to the Ball.....	1872	1,785 10	2,940 0
" "	Returning from the Ball	1872	1,575 0	2,940 0
" "	Helvoetsluys	1863	1,680 0	6,720 0
" "	Val d'Aosta	1878	955 10	4,200 0
Sir D. Wilkie, R.A. ...	The Letter Writer	1842	446 15	420 0
" " ...	A Turkish Coffee House	1842	183 15	420 0
R. Wilson, R.A.....	View on the Arno.....	1827	493 10	651 0

On the whole, the late Mr. James Price must be counted an extraordinarily successful picture-buyer, though we have our doubts whether some of the pictures bought yesterday can possibly maintain their present altitude. The "boom" in Gainsboroughs may be gauged by the advance of the superb but quite small Lady Musgrave from £1,050 in 1880 to £10,000 last Saturday. Mr. Price was, we believe, offered £7,000 for this picture when he exhibited it at Burlington House in 1887, and there were many who thought that that figure was somewhat extravagant. Beside this the Turner "Helvoetsluys," which has taken thirty years to get from £1,680 to £6,720, is quite modest. The sale shows once more how absolutely beyond the reach of any but the very richest are the finest examples of the masters are when they once get to Christie, though the knowing collector may still occasionally get a bargain by private treaty, provided he can find the right sort of intermediary.

Important Sale of Pictures

ning before the wind under a stormy sky, was competed for chiefly by Mr. Charles Davis and Mr. Agnew, and went to the latter at 2,200gs. Of the several portraits attributed to the brush of Sir J. Reynolds, the most costly was that of Lady Melbourne, Elizabeth, daughter of Sir Ralph Milbank, in a white and blue robe and pearl adornments, a graceful picture, known through the engraving by J. Finlayson. This realised 2,300gs., and next to this came the "Hon. Mrs. Seymour Damer," daughter of General Conway, who distinguished herself as an able amateur sculptor; she was cousin to Horace Walpole, who left her Strawberry Hill, where she resided until 1810. The portrait is one of an intelligent rather than an actually beautiful face, but harmonious treatment of the white and peach-coloured costume, the easy pose of the figure and general air of distinction, make an attractive picture. In Leslie and Taylor's "Life of Sir Joshua Reynolds," Mrs. Damer is described as one of the "pretty fellows" who adopted male dominoes at a famous masquerade at the Pantheon, in 1772. However, more to the point is the fact that she was knocked down on Saturday at 2,200gs. (Agnew). The remaining works with the honoured name of Reynolds were "The Countess of Rothes," in a pink dress covered with lace, a black net shawl over her shoulders, and a lace collar round her neck, 1,660gs.; "Portrait of the Artist," at his easel, a production of excellent quality, once in the collection of Sir Thomas Lawrence (and sold amongst his effects in 1830 for 117l. 12s.), 1,050gs. (Agnew, against Mr. Wallis); "Anthony Chamier," one of the Under-Secretaries of State, and an original member of the Literary Club, instituted in 1764, which included Johnson, Burke, Goldsmith, Reynolds, and Bennet Langton, 450gs.; one of the many pictures of Kitty Fischer, 1,300gs. (Agnew), and Mrs. Angelo 600gs. (Wallis).

What about the Romneys? our readers will say. The face of Lady Hamilton was again the conqueror as she has been so many times before, to the value on this occasion of 2,030gs. while "Lady Urith Shore" brought 1,800gs, and the pretty Miss Harriet Shore with fresh "carnations" in white garb with a cap and blue sash was sold at 1,860gs. These were knocked down to Messrs. Agnew; while to Messrs. Tooth went the half-length of Mrs. Willett in a classical white dress, for 700gs, and to Mr. McLean a child of the Romney family dressed in white, with a blue sash, for 400gs. Mr. Gooden bought a characteristic and charming example of an artist whose works are increasing in value like many others of the English masters of portraiture—John Hoppner—namely, the half-length of "Lady Gordon," in a brownish yellow dress. The first bid was 100gs., and the final one 1,090gs. By the same painter, and posing gracefully under trees, was "Lady Coote," in a black dress of slight material, which cost Mr. Murray 1,800gs.; and the little "Master Russell," a full-faced portrait of a child in a white frock and pink sash, formerly in Lord Northbrook's collection, went to Messrs. Agnew at 1,000gs. If the spirit of Sir William Beechey could revisit the scene of his creditable labour as painter to the Court, he might feel a pardonable pride at the 1,200gs, and 1,180gs. given respectively for his pictures of Frederica Charlotte Catherine, Duchess of York (married in 1791 to Frederick, second son of George III.), in a white dress ornamented with gold, and the pretty Lady Barnard in a striped brown dress, a white fichu, and grey felt hat, seated under a tree. None of Beechey's portraits, which do not often come into the market, have fetched so

A Sensational Day's Sale

length, seated at a harp, in golden brown dress, 2,000 guineas (Agnew); and "Repose," the renowned chef d'œuvre, 47in. by 58in., presented by the great artist to his daughter as a marriage gift, 1,400 guineas (Quilter)—in 1872 it sold for £945; G. Romney, Lady Urith Shore, three-quarter length, seated in a landscape beneath trees, 1,800 guineas, (Agnew); Miss Harriet Shore, half-length, seated in a landscape, in a white dress and cap, and blue sash, 1,860 guineas (Agnew); Emma Hart, Lady Hamilton, bust, the chin resting on the left hand, dishevelled hair, 2,030 guineas (Agnew); portrait of a child in a white dress with blue sash, one of the Romney family, from whom it was privately purchased, 400 guineas (McLean); and Mrs. Willett, half-length, white dress, 700 guineas (Tooth); Sir Joshua Reynolds, Lady Melbourne, 1770, half-length, in a white dress, over it a light blue robe lined with ermine, 2,300 guineas (Agnew); Mrs. Angelo, wife of the celebrated fencing master of that name, half-length, painted in 1760, 600 guineas (Wallis); Kitty Fischer, the daughter of a German stay maker, an exceedingly favourite subject of Reynolds, by whom there at least seven portraits, a three-quarter-length, seated on a green settee, 1,300 guineas (Agnew)—in 1878 this realised £735; portrait of the artist, half-length, seated, turned to the right at his easel, painted in 1770, 1,050 guineas (Agnew); Anthony Chamier, three-quarter-length, one of the Under Secretaries of State, and much assailed by "Junius," 450 guineas (Agnew); Hon. Mrs. Seymour Damer, three-quarter-length, in white dress embroidered with gold, 2,200 guineas (Agnew); and Countess of Rothes, three-quarter-length, seated in park-like landscape, pink dress, the front covered with lace, painted in 1764, 1,660 guineas (Agnew).—The total of the day's sale, £87,143 15s. It is interesting to note that of this amount Mr. Agnew's little bill amounted to over £60,000.

IMPORTANT SALE OF PICTURES.

THE JAMES PRICE COLLECTION.

REMARKABLE PRICES.

Saturday, at the rooms of Messrs. Christie, Manson, and Woods, was a "red-letter" day for the English School of Painting, as represented by the great artists of the past in the collection of one who was entitled to the appellation of connoisseur, the late Mr. James Price, of Barcombe, Paignton, South Devon. The great total for only ninety-one pictures (of which about a dozen were by foreign masters old or modern) amounted to 87,144*l.*, Messrs. Agnew's expenditure alone reaching approximately 65,000*l.*, though they were not the victors in the remarkable competition for Gainsborough's "Lady Mulgrave," which realised the extraordinary sum of 10,000 guineas. For this the brisk competition commenced with a bid of 5,000 guineas from Mr. Agnew—who, it may be noted, purchased this same work for 1,070 guineas in 1882—and, after a few unhesitating leaps, came a voice from the rear of the auction room offering 10,000 guineas. At this point Mr. Agnew gave in, and the buyer—a comparative stranger, presented himself at the secretary's desk with notes to the value of a few thousand pounds as a deposit and stated that the painting was going to America. The audience demanding "Name, name!" the auctioneer, Mr. Woods, wittily replied "Cash," stating, in the same sentence that the gentleman was Mr. N. Campbell. The only other Gainsborough that could be compared in price with this was the famous lost, stolen, or strayed Duchess of Devonshire of 1876, which represented the highest figure up to that time ever bid for a painting at Christie's. Indeed the sum for this pretty Lady Mulgrave has only been exceeded, as far as the English School is concerned, by the fine Sir Joshua Reynolds representing Lady Betty Delmé and children, sold last year. The present incident testifies to two facts. One is, that notwithstanding a certain growth of art that bases its claims principally on realism, there is still a demand for that kind of attraction which represents nature seen and made more beautiful through the individuality of the artist; and the other is, that as far as the best work of our immortal portraitists is concerned, none but the wealthy may possess the fair. Next to this, as a specimen of sensitive and harmonious characterisation amongst the Gainsborough portraits was the bust of Lord Mountmorres, in a light green coat with lace ruffles, which, as prices went, was cheap at 2,000 guineas. This was acquired by Messrs. Agnew, who also had "Lady Clarges" seated at a harp, in a golden brown dress and with jewels in her hair, for 2,000 guineas; Viscount Hampden, in a plum-coloured coat, 650 guineas; and John Palmer, 360 gs.; Messrs. Colnaghi and Co. buying the half-length of Mrs. Carr, in white and gold, at 200 gs.; and James Wolfe (afterwards General Wolfe), for 300 gs. The large brown landscape with cattle and an old horse happy in a shady spot after the heat of the day, and having in addition the historic interest of being a marriage gift from Gainsborough to his daughter, went to Mr. Harry Quilter at 1,400gs. This was one of the pictures at the British Institution in 1827, and was exhibited three years ago at Burlington House.

Before going to the Turners and other important things, we must announce that the beautiful view of Carnarvon Castle under an effect of sunrise and mist by William Müller becomes the property of the nation at the cost of 2,300 guineas, through the generosity of some one for whom Mr. Agnew was the bidder. The castle is seen from the river, with fishing boats in the foreground, and on the right a road along which peasants and beasts of burden go their way. It is signed and dated 1837, and was purchased privately for the late owner from the Manley Hall collection. Then for the new National Portrait Gallery we have another acquisition, for only 610gs.—namely, the portrait group by J. F. Rigaud (an early Academician) representing Sir Joshua Reynolds, J. Bacon, R.A., and Sir William Chambers, R.A. They are seated near a table as though in friendly discussion, bearing testimony that there was harmony as well as occasional discord in the early days of our chief art institution. Of the several Turners—a goodly array—the highest price was for the fresh sea piece exhibited in 1832 under the title "Helvoetsluys, City of Utrecht, a 64 going to sea," and also recently seen in the winter collection at Burlington House. This fell to Messrs. Agnew (who, we may briefly state, bought all the Turners) at 6,400gs., the second bidders in this instance being Messrs. Lawrie and Co. "The Val D'Aosta" (one of the Munro Turners, and acquired by Lord Wharncliffe at the Novar sale in 1878 for only 910gs.) was put up at 2,000gs. and went to 4,000gs., and the peaceful and sunny "Mortlake," a view looking down the Thames from the garden of a house, started at 3,000gs. and fell at 5,200gs. The pair of fanciful golden Venetian scenes, "Going to the Ball" and "Returning from the Ball," which at the Gillott sale fetched 1,700gs. and 1,500gs. respectively, now attained the sum of 2,800gs. each, and for "A Dream of Italy," commencing modestly at 500gs., Mr. Charles Wertheimer was the chief competitor previous to the winning figure of 1,250gs. The sea-piece of John Sell Cotman, truthfully described as "A Grand Marine Subject," and representing an east coast fishing-boat run-

much at Christie's before, the highest price being, if we recollect rightly, 900gs., in 1886, for a lady as "Evelina," in the Addington sale. It will be seen that an unusual number of things reached four figures, but early in the sale, after a very few lots, the extravagant humour of the afternoon (if we may so express it) was distinctly indicated when George Morland's little painting called "Mutual Confidence," a group of two ladies in a landscape, tastefully designed in line and colour, rose from 50gs. to 940gs., when it fell to a bid from Mr. Agnew, against Mr. Sedelmeyer, of Paris. In 1876 it brought only 120gs. at the Levy sale. For the rest we can only name briefly—Peg Woffington, by Hogarth, from the collection of Earl Granville, 600gs. (Agnew); Browsing, by Sir E. Landseer, 530gs. (Gooden); Hadden Hall, by David Cox, 600gs. and The Hayfield, by the same, 400gs. (Colnaghi and Co.); Going to Market, by the same, 200gs. (Agnew); The Norfolk Coast, by J. Crome, 420gs. (Gooden); The Mill Tail, a delightful small landscape, by Constable, 360gs. (Agnew); Ruins at Smyrna, by W. Müller, 520gs. (Agnew); Scene in the Channel, by Sir A. W. Callcott, 310gs. (Wallis); the two panel sketches by Sir David Wilkie, namely "The Letter Writer" and "A Turkish Coffee House," both formerly in the possession of Lord Northbrook, 400gs. each (Agnew); the Portrait of Napoleon I. in Coronation Robes, by A. Appiani, painted at Milan in 1805, 750gs. (Agnew); Princess Elisabeth, sister of Louis XVI., by Madame Le Brun, 500gs. (Davis); landscape, with cattle drinking, by Jules Dupré, 590gs. (Agnew), and another by the same, 460gs. (Tripp); and by Etty, The Return of the Prodigal, 460gs. (Ramus); The Bather, 410gs. (Davis), and Venus and Cupid, 200gs. (Agnew); and Seville, by John Phillip, 410gs. (Colnaghi and Co.).

THE JAMES PRICE PICTURES.

A SENSATIONAL DAY'S SALE.

The crush to get in and the rush afterwards for seats at Christie's on Saturday more nearly resembled a first night at the Lyceum than anything else. The attraction centred itself in the dispersal of the highly-important collection of modern pictures, chiefly of the Early English school, formed during the last thirty years by that eminent connoisseur, the late James Price, of Barcombe, Paignton, South Devon. The collection itself comprised ninety-one pictures, nearly all of which are in the most perfect state of preservation, each being, almost without exception, a characteristic specimen, or specimens, of the particular master. In addition, the sale was entirely without reserve of any kind. The following is a full report of the sale:—H. Howard, "The Pleiades," 48 guineas (Williams)—in 1827 this sold for 210 guineas; G. Morland, "The Labourer's Home," 15in. by 12in., signed, and dated 1790, 320 guineas (Agnew); and "Mutual Confidence," two ladies in a landscape, 17in. by 13½in.; the picture engraved by Bell in 1796, 940 guineas (Agnew)—in 1876 this sold for 120 guineas; W. Hogarth, "Peg Woffington," 6½in. by 5½in., in an oval, purchased from Hogarth by James Earl of Charlemont, and afterwards in the collection of Earl Granville, from whom it was acquired, 600 guineas (Agnew); John Phillips, "Seville: 'A Thing of Beauty is a Joy for Ever'"—a Spanish beauty in green dress, yellow shawl, and black mantilla, signed, and dated 1859, 410 guineas (Colnaghi); Patrick Nasmyth, "A View in Hampshire," signed, and dated 1826, a panel, 410 guineas (Agnew); J. Stark, "A Norfolk Lane," 280 guineas (Beausire); Joseph Stannard, "A Coast Scene, Norfolk," panel, from the collection of Miss Martineau, Norwich, 60 guineas (Agnew); T. Stothard, "A Greek Vintage," a finished study (painted in 1821) from the picture in the National Gallery, 52 guineas (Murray); W. Collins, "Cromer Sands," 9in. by 12in., 105 guineas (McLean)—in 1881 this pretty little panel fetched 250 guineas; Sir A. W. Callcott, R.A., "Scene in Holland," 12in. by 17in., 140 guineas (Agnew); "On the Scheldt," 290 guineas (Agnew), and "Dutch Fishing Boats leaving Harbour," 260 guineas (Agnew)—of these three little panels the last two were in the collection of the Hon. Lady Grey, but the best example of this artist was a "Scene in the Channel," 26in. by 38in., 310 guineas (Wallis); Sir E. Landseer, "Browsing," 14in. by 17in. (this panel was presented by the artist to C. R. Leslie, R.A., and was purchased from the collection of the late R. Newsham, of Preston), 530 guineas (Gooden); W. Müller, "A Welsh Cottage: Winter," a panel signed and dated 1842, 110 guineas (Agnew); W. Muller, "Ruins at Smyrna: An Arab Encampment by Night," 12in. by 16in., one of the most perfect examples of this artist, 520 guineas (Agnew); J. Constable, "The Mill Tail," panel, 6in. by 8in., 360 guineas (Agnew); J. Crome, "View at St. Martin's River, near Fuller's Hole, Norwich," 310 guineas (Agnew); and "On the Norfolk Coast," 420 guineas (Gooden); David Cox, "Haddon Hall: Rook Shooting," 600 guineas (Colnaghi); "The Hayfield," 10in. by 15in., 400 guineas (Colnaghi); and "Going to Market: Early Morning," 200 guineas (Agnew); Sir David Wilkie, "The Letter Writer," a scene in Constantinople, 400 guineas (Agnew)—this fine, though unfinished, picture was bought at the Wilkie sale for 425 guineas, "as a piece of colour it is as rich as Rembrandt or Correggio"; and "A Turkish Coffee House," panel, with oval top, 400 guineas (Agnew); W. Etty, "The Bather," painted about 1843, 27in. by 20in., 410 guineas (Davis)—in 1872 it sold for £493; "Venus and Cupid," 200 guineas—in 1866 it realised £514; and "The Return of the Prodigal Son," a very choice example of Etty's art, 460 guineas (Ramus); R. P. Bonington, "Pont des Arts, Paris," 750 guineas (Agnew); "Boulogne," 240 guineas (Agnew); Jules Dupré, "Landscape, with Cattle Drinking," 13in. by 17in., signed, 590 guineas (Agnew); and a landscape, with cattle drinking at a sedgy pool in the foreground, 460 guineas (Tripp); E. Frère, "The Breakfast," 1853, 160 guineas (Agnew); Paul Delaroche, "The Christian Martyr," 20in. by 17in., a replica of the celebrated picture, 310 guineas (Williams); Madame Vigée Le Brun, "Princess Elisabeth, Sister of Louis XVI.," an oval, 500 guineas (Davis); A. Appiani, portrait of Napoleon I., in coronation dress, painted at Milan in 1805, a three-quarter length, standing and looking sternly to the right, 750 guineas (Agnew); Sir Thos. Lawrence, portrait of Master George Fane, Lord Burghersh, at the age of three years, circular, 13in., 225 guineas (Agnew); J. Hudson, portrait of Hilare Barton, 160 guineas (Agnew); Sir W. Beechy, portrait of Lady Barnard, nearly full length, 1,180 guineas (Agnew); and of Frederica Charlotte Catherine, Duchess of York, eldest daughter of the King of Prussia, three-quarter length, 1,200 guineas (Agnew); J. Hoppner, portrait of Master Russell, three-quarter length full-faced portrait of a boy, 1,000 guineas (Agnew); portrait of Mary Gordon, half-length, in brownish dress, oval, 1,090 guineas (Gooden); and of Lady Coote, wife of Sir Charles Coote, of Donybrook, three-quarter length, in black dress, with short sleeves, 1,800 (Murray); I. F. Rigand, portraits of Sir Joshua Reynolds, J. Bacon, R.A., and Sir William Chambers, R.A., three half-length figures round a table, signed 1782, 610 guineas, purchased for the National Portrait Gallery; J. M. W. Turner, "A Dream of Italy," 33in. by 46in., 1,250 guineas (Agnew); "Going to the Ball; San Martino, Venice," 24in. by 36in., 2,800 guineas (Agnew)—in 1872 this picture realised £1,785 10s., and in 1878, £1,260; "Returning from the Ball: S. Martha, Venice," the companion picture, 2,800 guineas (Agnew)—in 1878 this sold for £1,260; "Mortlake: a View looking down the Thames from the Garden of a House," 35in. by 47in., 5,200 guineas (Agnew); "Helvoetsluys," exhibited at the Academy in 1832, under the title "Helvoetsluys, City of Utrecht, a '64 Going to Sea," 6,400 guineas (Agnew)—in 1863 this picture fetched £1,680; and "The Val D'Aosta," exhibited at the Academy in 1837 under the title "Snow Storm, Avalanche, and Inundation," 4,000 guineas (Agnew)—in 1878 this realised £955; R. Wilson, "A View on the Arno," 620 guineas (Wallis); John Sell Cotman, "A Grand Marine Subject," justly the chef d'œuvre of this artist, and attributed by some authorities to Callcott in his "great moment," 43in. by 54in., 2,200 guineas (Agnew); W. Müller, "Carnarvon Castle: Sunrise and Mist," 1837, 39in. by 59in., purchased privately from the Manley Hall collection, 2,300 guineas—now purchased by Mr. Agnew for a gentleman who proposes to present it to the National Gallery; T. Gainsborough, portrait of Lady Mulgrave, an absolutely perfect example of this master, 11,000 guineas (Campbell)—the late Mr. Price is understood to have paid rather more than 1,000 guineas for this picture, and was offered 7,000 guineas for it when exhibited at the Old Masters five years ago. Other Gainsboroughs, or pictures which bore his name, were, "Landscape: Evening," 650 guineas (Agnew); Mrs. Carr, half length, in a low-necked white dress, 200 guineas (Colnaghi)—in 1874 this fetched £409 19s.; Lord Mountmorres, bust to left, nearly full face, 2,000 guineas (Agnew); John Palmer, M.P., Comptroller-General of the Post Office, half-length, 360 guineas (Agnew)—in 1874 it realised 150 guineas; James Wolfe, afterwards General, half-length, in oval, 300 guineas (Colnaghi)—in 1883 it fetched 215 guineas; Viscount Hampden, half-length oval, 650 guineas (Agnew)—in 1888 it realised 200 guineas; Mrs. Buchanan McMillan, nearly full face, in blue dress, 310 guineas (Colnaghi); Lady Clarges, three-quarter

THE JAMES PRICE COLLECTION.

The highly-important collection of modern pictures, chiefly of the early English school, formed during the last 30 years "by that eminent connoisseur," the late Mr. James Price, of Barcombe, Paignton, South Devon, was sold at Messrs. Christie, Manson and Woods's rooms, King-street, St. James's-square, on Saturday afternoon. The collection, which was sold absolutely without reserve, was undoubtedly the finest of its kind that has ever appeared in the market, and its dispersal naturally excited a very wide amount of interest, judging by the crowded state of the auction-room and the rapidity with which one bid was followed by another. In just three hours the 91 pictures were dispersed, and the gross amount of the proceeds—£87,143 15s.—testified not only to the general excellence of the collection, but to the prevailing taste for portraits by the masters of the early English school. The sensation of the afternoon occurred in connexion with the perfect example of Gainsborough at his best, the portrait of Lady Mulgrave, an oval, 29in. by 24in., in white dress, black mantle, and hair *poudré*; this picture, which is known through Waltner's etching, was offered for sale in 1882, when it realized 1,070 guineas; on Saturday the bidding started at 5,000 guineas and quickly reached 11,000 guineas, at which it was knocked down to Mr. Campbell, a private gentleman, apparently unknown as a picture buyer. The two Gainsboroughs which, *longo intervallo*, came next in the order of value were the portraits of Lord Mountmorres, in light green coat, lace ruffles, bob wig, and cocked hat under his left arm, and the three-quarter length of Lady Clarges, seated at a harp, facing to the left, in golden-brown dress edged with gold; each of these was purchased by Mr. Agnew for 2,000 guineas—in 1878 the latter portrait sold for the insignificant amount of 350 guineas. The "renowned chef-d'œuvre" of Gainsborough, "Repose," in which a group of cattle appears in the full enjoyment of a quiet, shady spot near a fountain, 47in. by 58in., was presented by the artist to his daughter as a marriage gift; it realized 900 guineas in the Gillot sale, 1872, and was obtained by the late Mr. Price from the collection of Mr. K. D. Hodgson, M.P., of Ashgrove, Kent, and has now passed into the possession of Mr. H. Quilter for 1,400 guineas. The remaining six of the ten pictures catalogued under Gainsborough's name were:—"Landscape: Evening," 29in. by 24in.—550 guineas (Agnew); half-length portrait of Mrs. Carr, in low-necked white dress embroidered with gold—200 guineas (Colnaghi) (in 1874 this sold for 390 guineas); John Palmer, M.P., Comptroller-General of the Post Office, in green coat, half-length—360 guineas (Agnew) (in 1874 the price paid for it was 150 guineas); James Wolfe, afterwards General Wolfe, half-length in oval, in blue uniform with red collar and embroidered with gold—300 guineas (Colnaghi) (in 1839 this portrait was "bought in" for 23 guineas, and in 1883 it realized 215 guineas); half-length portrait of Viscount Hampden, in plum-coloured coat, lace cravat, and powdered wig—650 guineas (Agnew) (seven years ago it sold for 200 guineas); and the half-length portrait of Mrs. Buchanan M'Millan, in blue dress—310 guineas (Colnaghi).

The six Turners also excited the keenest interest; and at the head of these came the seascape, "Helvoetsluys," 35in. by 47in., which was exhibited at the Royal Academy in 1832, under the title "Helvoetsluys, City of Utrecht, a 64 going to Sea," and also at the last winter exhibition at Burlington House. In the Bicknell sale in 1863 it realized 1,600 guineas; on Saturday it started at nearly double that amount, and finally reached 6,400 guineas (Agnew). The next highest price Turner was the luminous and comparatively early work, "Mortlake," a view looking down the Thames from the garden of a house, 35in. by 47in., exhibited at the Royal Academy, 1827; and this, like the last-named, started at 3,000 guineas, and eventually reached 5,200 guineas (Agnew). The tempestuous "Val d'Aosta," 36in. by 47in., exhibited at the Royal Academy in 1837, under the title "Snowstorm Avalanche, and Inundation—a scene in the upper part o Val d'Aouste, Piedmont"; at the Munroe sale in 187 it sold for £955, but has now advanced to 4,000 guinea (Agnew). The companion pictures, "Going to th Ball: San Martino, Venice," and "Returning fro the Ball: S. Martha, Venice," both of which wer exhibited at the Royal Academy in 1846, and neither o which has been engraved, have on three previou occasions appeared at Christie's. In the Windus sale 1853, the former realized 520 guineas and the latte £640; at the Gillott sale in 1872 the values wer reversed, the prices being £1,785 10s. and £1,575 re spectively; the purchaser, Lord Rective, once mor placed them in the market in 1878, and bought them in a 1,260 guineas each. The pair have become Mr. Agnew's a 2,800 guineas each. The last of the Turners, "Dream of Italy," 33in. by 46in.—1,250 guinea (Agnew).

Mr. Price's collection included seven portraits by Si Joshua Reynolds, at the head of which came the half length of Lady Melbourne, in a white dress and a light blue robe lined with ermine over it; this picture, whic has been engraved by Finlayson, was painted in 177 and was purchased from the family; it realize 2,300 guineas (Agnew); the three-quarter length o the Hon. Mrs. Damer, who was a distinguished an able amateur sculptor and a frequent exhibitor at th Royal Academy from 1785 to 1818, was painted in 177 and has been engraved by J. R. Smith: she is repre sented standing, in a white dress embroidered with gol over which is a peach-coloured robe lined with pa blue; landscape background, with a distant view o hills across a lake—2,200 guineas (Agnew); a three quarter length of the Countess of Rothes, seated, in park-like landscape, in pink dress, the front covere with lace, painted in 1764—1,660 guineas (Agnew);

three-quarter length portrait of Kitty Fischer—one of at least seven portraits painted by Reynolds of this celebrated wit and beauty—in a white dress, seated on a green settee, with a dove in her lap and another perched on the back of the settee; in 1845 this portrait sold for 190 guineas, in the Munroe sale, 1878, for 700 guineas, on Saturday it fetched 1,300 guineas (Agnew); Reynolds's half-length portrait of himself, 1770, seated, with a brush in his right hand, was formerly in the collection of Sir Thomas Lawrence, P.R.A., and sold (in 1830 for 112 guineas) among his effects after his death—1,050 guineas (Agnew); half-length portrait of Mrs. Angelo, wife of the celebrated fencing master of that name, in dark dress, seated—600 guineas (Wallis); and a three-quarter length portrait of Anthony Chamier, one of the Under-Secretaries of State, much assailed by Junius, and one of the original members of the Literary Club, instituted in 1764, with Reynolds, Johnson, Burke, Goldsmith, and Bennet Langton—450 guineas (Agnew).

Five portraits by George Romney constituted an interesting feature of the sale. The bust of Emma Hart, Lady Hamilton, the chin resting on the left hand and the hair dishevelled, reached 2,030 guineas (Agnew); a half-length of Miss Harriet Shore, seated, in a landscape, in a white dress and cap and blue sash—1,860 guineas (Agnew); a three-quarters of Lady Urith Shore, in white dress embroidered with gold flowers—1,800 guineas (Agnew); half-length of Mrs. Willett, in classical white dress, with a blue band at the waist—700 guineas (Tooth); and a child, in a white dress, with blue sash, one of the Romney family, from whom it was privately purchased—400 guineas (M'Lean). The three portraits by J. Hoppner, R.A., realized extraordinary prices compared with the very small amounts which the works of this artist have hitherto fetched; a three-quarter length of Lady Coote, seated on a bank under trees, in a black dress with short sleeves—1,800 guineas (Murray); half-length of Lady Gordon, in brownish yellow dress, oval—1,090 guineas (Gooden); and a three-quarters of Master Russell, a little boy in a short-sleeved white frock with pale pink sash—1,000 guineas (Agnew). Portraits by Sir W. Beechey, R.A., rarely come into the market, but there were two in the Price collection; a three-quarters of Frederica Charlotte Catherine, Duchess of York, eldest daughter of the King of Prussia and wife of Frederick, second son of George III., in a white dress ornamented with gold—1,200 guineas (Agnew); and a nearly full-length of Lady Barnard, in a striped brown dress—1,180 guineas (Agnew). The grand marine subject catalogued as by John Sell Cotman, of whose work, if it is by him, it is certainly a most surprising example, fetched 2,200 guineas (Agnew); whilst the very fine specimen of W. Müller, "Carnarvon Castle: Sunrise and Mist," signed, and dated 1837, was purchased privately for the Manley-hall collection, and now realized 2,300 guineas; it was purchased by Mr. Agnew for a gentleman who purposes presenting it to the National Gallery. J. F. Rigaud's three half-length portraits of Sir Joshua Reynolds (in red), J. Bacon, R.A., the sculptor (in brown), and Sir William Chambers, R.A., the architect (in green), signed, and dated 1782, realized 610 guineas, and was purchased for the National Portrait Gallery.

Neither the pair of Wilkies nor the three Ettys were remarkable; "The Letter Writer: a Scene in Constantinople," of the former, 26in. by 21in., which sold in 1842 for 425 guineas, now realized 400 guineas (Agnew), at which figure "A Turkish Coffee-house" was also sold (Agnew); both these were formerly in Lord Northbrook's collection. The chief of the three by W. Etty was "The Return of the Prodigal Son," 33in. by 42in., purchased from the artist by the Marquis of Lansdowne—460 guineas (Ramus); "The Bather," 27in. by 20in., painted about 1843 for W. J. Broderip, realized 150 guineas in 1867, £493 in 1872, and on Saturday last 410 guineas (Davis); and "Venus and Cupid," 27in. by 20in., which fetched 490 guineas in 1866—200 guineas (Agnew). The best of the five works by Sir A. W. Callcott were "A Scene in the Channel," 26in. by 38in.—310 guineas (Wallis); "On the Scheldt"—290 guineas (Agnew); and "Dutch Fishing Boats Leaving Harbour"—260 guineas (Agnew); the last two were from the collection of the Hon. Lady Grey. Only one example of Sir E. Landseer occurred, "Browsing," 14in. by 17in., which was presented by the artist to C. R. Leslie, R.A.—530 guineas (Gooden). John Phillip, R.A., and W. Hogarth were likewise represented by one example each, the former by "Seville: 'A Thing of Beauty is a Joy for Ever,'" a Spanish beauty in green dress, yellow shawl, and black mantilla, 24in. by 17in.—410 guineas (Colnaghi); and the latter by a charming little oval of Peg Woffington, 6in. by 5in.—600 guineas (Agnew).

The following pictures were also sold:—H. Howard R.A., "The Pleiades," 44in. by 56in., from the collec tion of Lord de Tabley, 1827 (when it sold fo 210 guineas)—48 guineas (Williams); G. Morland "The Labourer's Home," 15in. by 12in., signed an dated 1790—320 guineas (Agnew); "Mutual Con fidences," 17in. by 13in.—940 guineas (Agnew) (in 186 this work sold for 61 guineas and in 1876 fo 120 guineas); Patrick Nasmyth, "A View in Hamp shire," 11in. by 15in., signed and dated 1826—410 guineas (Agnew); J. Stark, "A Norfolk Lane"—280 guineas (Beausire); Joseph Stannard, "A Coas Scene, Norfolk"—60 guineas (Agnew); W. Collins "Cromer Sands"—105 guineas (M'Lean); W Mulready, "The Country Fish Hawker"—95 guineas (Count Laurvig); W. Müller, "A Welsh Cottage Winter"—110 guineas (Agnew); and "Ruins a Smyrna," 1844—520 guineas (Agnew); J. Crome "A View on St. Martin's River, near Fuller's Hole Norwich"—310 guineas (Agnew); and "On the Norfolk Coast"—420 guineas (Gooden); J. Constable, "The Mill Tail," 5in. by 8in., mezzotinted by David Lucas—360 guineas (Agnew); David Cox, "Haddon Hall, Rook Shooting," signed and dated 1850—600 guineas (Colnaghi); "The Hayfield," 10in. by 15in.—400 guineas (Agnew); and "Going to Market, Early Morning"—200 guineas (Agnew); R. P. Bonington, "Pont des Arts, Paris," 13in. by 17in.—350 guineas (Agnew); and "Near Boulogne," 12in. by 17in.—340 guineas (Agnew); Jules Dupré, landscape, with cattle drinking—590 guineas (Agnew); and a landscape, with cattle drinking at a sedgy pool, 8in. by 10in.—460 guineas (Tripp); E. Frère, "The Breakfast," 1853, 15in. by 12in.—160 guineas (Agnew); and "Morning Prayer," 1859—150 guineas (Agnew); Delaroche, a replica of the famous picture "The Christian Martyr," 20in. by 17in., oval top—310 guineas (Williams); Mme. Vigée le Brun, portrait of Princess Elisabeth, sister of Louis XVI., half length, in white dress with blue sash—500 guineas (Davis); in the Secrétan sale in 1889 this brought 244 guineas; A. Appiani, three-quarter length portrait of Napoleon I., in coronation robes, painted at Milan in 1805—750 guineas (Agnew); Sir Thomas Lawrence, portrait of Master George Fane, Lord Burghersh, at the age of three years, circular, 13in.—225 guineas (Agnew); J. Hudson, half-length portrait of Hilare Barton, in an oval, white satin dress, blue gauze scarf —160 guineas (Agnew); and R. Wilson, R.A., a view on the Arno, 39in. by 49in.—620 guineas (Wallis).

THE JAMES PRICE COLLECTION.

The highly-important collection of modern pictures, chiefly of the early English school, formed during the last 30 years "by that eminent connoisseur," the late Mr. James Price, of Barcombe, Paignton, South Devon, was sold at Messrs. Christie, Manson and Woods's rooms, King-street, St. James's-square, on Saturday afternoon. The collection, which was sold absolutely without reserve, was undoubtedly the finest of its kind that has ever appeared in the market, and its dispersal naturally excited a very wide amount of interest, judging by the crowded state of the auction-room and the rapidity with which one bid was followed by another. In just three hours the 91 pictures were dispersed, and the gross amount of the proceeds—£87,143 15s.—testified not only to the general excellence of the collection, but to the prevailing taste for portraits by the masters of the early English school. The sensation of the afternoon occurred in connexion with the perfect example of Gainsborough at his best, the portrait of Lady Mulgrave, an oval, 29in. by 24in., in white dress, black mantle, and hair *poudré*; this picture, which is known through Waltner's etching, was offered for sale in 1882, when it realized 1,070 guineas; on Saturday the bidding started at 5,000 guineas and quickly reached 10,000 guineas, at which it was knocked down to Mr. Campbell, a private gentleman, apparently unknown as a picture buyer. The two Gainsboroughs which, *longo intervallo*, came next in the order of value were the portraits of Lord Mountmorres, in light green coat, lace ruffles, bob wig, and cocked hat under his left arm, and the three-quarter length of Lady Clarges, seated at a harp, facing to the left, in golden-brown dress edged with gold; each of these was purchased by Mr. Agnew for 2,000 guineas—in 1878 the latter portrait sold for the insignificant amount of 350 guineas. The "renowned chef-d'œuvre" of Gainsborough, "Repose," in which a group of cattle appears in the full enjoyment of a quiet, shady spot near a fountain, 47in. by 58in., was presented by the artist to his daughter as a marriage gift; it realized 900 guineas in the Gillot sale, 1872, and was obtained by the late Mr. Price from the collection of Mr. K. D. Hodgson, M.P., of Ashgrove, Kent, and has now passed into the possession of Mr. H. Quilter for 1,400 guineas. The remaining six of the ten pictures catalogued under Gainsborough's name were:—"Landscape: Evening," 29in. by 24in.—550 guineas (Agnew); half-length portrait of Mrs. Carr, in low-necked white dress embroidered with gold—200 guineas (Colnaghi) (in 1874 this sold for 390 guineas); John Palmer, M.P., Comptroller-General of the Post Office, in green coat, half-length—360 guineas (Agnew) (in 1874 the price paid for it was 150 guineas); James Wolfe, afterwards General Wolfe, half-length in oval, in blue uniform with red collar and embroidered with gold—300 guineas (Colnaghi) (in 1839 this portrait was "bought in" for 23 guineas, and in 1883 it realized 215 guineas); half-length portrait of Viscount Hampden, in plum-coloured coat, lace cravat, and powdered wig—650 guineas (Agnew) (seven years ago it sold for 200 guineas); and the half-length portrait of Mrs. Buchanan M'Millan, in blue dress—310 guineas (Colnaghi).

The six Turners also excited the keenest interest; and at the head of these came the seascape, "Helvoetsluys," 35in. by 47in., which was exhibited at the Royal Academy in 1832, under the title "Helvoetsluys, City of Utrecht, a 64 going to Sea," and also at the last winter exhibition at Burlington House. In the Bicknell sale in 1863 it realized 1,600 guineas; on Saturday it started at nearly double that amount, and finally reached 6,400 guineas (Agnew). The next highest price Turner was the luminous and comparatively early work, "Mortlake," a view looking down the Thames from the garden of a house, 35in. by 47in., exhibited at the Royal Academy, 1827; and this, like the last-named, started at 3,000 guineas, and eventually reached 5,200 guineas (Agnew). The tempestuous "Val d'Aosta," 36in. by 47in., exhibited at the Royal Academy in 1837, under the title "Snowstorm, Avalanche, and Inundation—a scene in the upper part of Val d'Aouste, Piedmont"; at the Munroe sale in 1878 it sold for £955, but has now advanced to 4,000 guineas (Agnew). The companion pictures, "Going to the Ball: San Martino, Venice," and "Returning from [illegible] S. Martha, Venice," both of which were three-quarter length portrait of Kitty Fischer—one of at least seven portraits painted by Reynolds of this celebrated wit and beauty—in a white dress, seated on a green settee, with a dove in her lap and another perched on the back of the settee; in 1815 this portrait sold for 190 guineas, in the Munroe sale, 1878, for 700 guineas, on Saturday it fetched 1,300 guineas (Agnew); Reynolds's half-length portrait of himself, 1770, seated, with a brush in his right hand, was formerly in the collection of Sir Thomas Lawrence, P.R.A., and sold (in 1830 for 112 guineas) among his effects after his death—1,050 guineas (Agnew); half-length portrait of Mrs. Angelo, wife of the celebrated fencing master of that name, in dark dress, seated—600 guineas (Wallis); and a three-quarter length portrait of Anthony Chamier, one of the Under-Secretaries of State, much assailed by Junius, and one of the original members of the Literary Club, instituted in 1764, with Reynolds, Johnson, Burke, Goldsmith, and Bennet Langton—450 guineas (Agnew).

Five portraits by George Romney constituted an interesting feature of the sale. The bust of Emma Hart, Lady Hamilton, the chin resting on the left hand and the hair dishevelled, reached 2,030 guineas (Agnew); a half-length of Miss Harriet Shore, seated, in a landscape, in a white dress and cap and blue sash—1,860 guineas (Agnew); a three-quarters of Lady Urith Shore, in white dress embroidered with gold flowers—1,800 guineas (Agnew); half-length of Mrs. Willett, in classical white dress, with a blue band at the waist—700 guineas (Tooth); and a child, in a white dress, with blue sash, one of the Romney family, from whom it was privately purchased—400 guineas (M'Lean). The three portraits by J. Hoppner, R.A., realized extraordinary prices compared with the very small amounts which the works of this artist have hitherto fetched; a three-quarter length of Lady Coote, seated on a bank under trees, in a black dress with short sleeves—1,800 guineas (Murray); half-length of Lady Gordon, in brownish yellow dress, oval—1,090 guineas (Gooden); and a three-quarters of Master Russell, a little boy in a short-sleeved white frock with pale pink sash—1,000 guineas (Agnew). Portraits by Sir W. Beechey, R.A., rarely come into the market, but there were two in the Price collection; a three-quarters of Frederica Charlotte Catherine, Duchess of York, eldest daughter of the King of Prussia and wife of Frederick, second son of George III., in a white dress ornamented with gold—1,200 guineas (Agnew); and a nearly full-length of Lady Barnard, in a striped brown dress—1,180 guineas (Agnew). The grand marine subject catalogued as by John Sell Cotman, of whose work, if it is by him, it is certainly a most surprising example, fetched 2,200 guineas (Agnew); whilst the very fine specimen of W. Müller, "Carnarvon Castle: Sunrise and Mist," signed, and dated 1837, was purchased privately for the Manley-hall collection, and now realized 2,300 guineas; it was purchased by Mr. Agnew for a gentleman who purposes presenting it to the National Gallery. J. F. Rigaud's three half-length portraits of Sir Joshua Reynolds (in red), J. Bacon, R.A., the sculptor (in brown), and Sir William Chambers, R.A., the architect (in green), signed, and dated 1782, realized 610 guineas, and was purchased for the National Portrait Gallery.

Neither the pair of Wilkies nor the three Ettys were remarkable; "The Letter Writer: a Scene in Constantinople," of the former, 26in. by 21in., which sold in 1842 for 425 guineas, now realized 400 guineas (Agnew), at which figure "A Turkish Coffee-house" was also sold (Agnew); both these were formerly in Lord Northbrook's collection. The chief of the three by W. Etty was "The Return of the Prodigal Son," 33in. by 42in., purchased from the artist by the Marquis of Lansdowne—460 guineas (Ramus); "The Bather," 27in. by 20in., painted about 1843 for W. J. Broderip, realized 150 guineas in 1867, £493 in 1872, and on Saturday last 410 guineas (Davis); and "Venus and Cupid," 27in. by 20in., which fetched 490 guineas in 1866—200 guineas (Agnew). The best of the five works by Sir A. W. Callcott were "A Scene in the Channel," 26in. by 38in.—310 guineas (Wallis); "On the Scheldt"—290 guineas (Agnew); and "Dutch Fishing Boats Leaving Harbour"—260 guineas (Agnew); the last two were from the collection of the Hon. Lady Grey. Only one example of Sir E. Landseer occurred, "Browsing," 14in. by 17in., which was presented by the artist to C. R. Leslie, R.A.—530 guineas (Gooden). John Phillip, R.A., and W. Hogarth were likewise represented by one example each, the former by "Seville: 'A Thing of Beauty is a Joy for Ever,'" a Spanish beauty in green dress, yellow shawl, and black mantilla, 24in. by 17in.—410 guineas (Colnaghi); and the latter by a charming little oval of Peg Woffington, 6in. by 5in.—600 guineas (Agnew).

The following pictures were also sold:—H. Howard, R.A., "The Pleiades," 44in. by 56in., from the collection of Lord de Tabley, 1827 (when it sold for 210 guineas)—48 guineas (Williams); G. Morland, "The Labourer's Home," 15in. by 12in., signed and dated 1790—320 guineas (Agnew); "Mutual Confidences," 17in. by 13in.—940 guineas (Agnew) (in 1864 this work sold for 61 guineas and in 1876 for

Messrs. Christie's rooms will be crowded this week with those who come to see—we quote the catalogue—"the highly-important collection of pictures, chiefly of the early English school, formed during the last 30 years by that eminent connoisseur, James Price, Esq., deceased, late of Barcombe, Paignton, S. Devon." From this description it will be seen that the Price collection differs from the two which were dispersed before Whitsuntide in two ways—it consists almost exclusively of English work, and it has been formed recently, though not, in the main, from public auctions. If many of the pictures will appear familiar to those who see them this week, it will be because they have been shown at the Old Masters' exhibitions, of which Mr. Price was a great supporter. This is notably the case with two of the Turners and with the two fine Gainsboroughs, the former of which were seen at Burlington-house so lately as last winter, the owner dying in the course of the exhibition.

The late Mr. Price was a collector who may be reckoned among the forerunners of the present almost exclusive fashion in favour of "early English" pictures; he was throughout his career a buyer of the great portraitists, of Turner, of the Norwich masters, of Morland, and of almost everybody else in our English school whose work is now in high favour, with the single exception of Constable, who is represented by only one little picture. It is not to be supposed that in a collection of 91 pictures, formed as this was formed, everything is a masterpiece or near it; but the collection as a whole is certainly remarkable, and, not to speak of the well-known Turners, two of the Gainsboroughs are first-rate. These are the oval "Lady Mulgrave" and the three-quarter length of "Lord Mountmorres"—two pictures which of themselves would support in any gallery the fame of Gainsborough as one of the most exquisite colourists, the most inspired interpreters of character, and the most perfect painters, in the technical sense of the term, that ever lived. The male portrait, with its beautiful green coat and lace frill, attracted much attention at Burlington House eight years ago; the "Lady Mulgrave" is widely known through Waltner's etching. It was sold at Christie's in or about the year 1880, before the Gainsborough "boom" began, for 1,000 guineas; and it is said that the purchaser, then a young man, was severely called to order by the elder members of his firm for having exceeded the limit allowed him. Mr. Price, however, came to the rescue, and took the picture at a moderate profit. Five years later he showed it at the Old Masters'; but in the interval certain arch-millionaires had begun to buy Gainsborough and Reynolds; and on the day of the private view he was offered, and refused, 7,000 guineas for this lovely head. Whether that figure will be reached on Saturday time only can show; but it is certain that the picture is in every particular one that will satisfy the most exacting taste—a perfect example of Gainsborough at his best moment, and a perfect portrait of one of the most attractive of women. It is curious that, with such a touchstone as this to guide him, the owner could have attached the name of Gainsborough to such pictures as the "Mrs. Carr" and the "Mrs. Buchanan McMillan," which have clearly nothing to do with him. On the other hand, the portrait of the old Lord Hampden (Robert Trevor) is fine and characteristic. The Sir Joshuas are not so remarkable, but the portrait of Mrs. Damer, whose sculpture was so much praised by Horace Walpole, is interesting, as is the earlier portrait of that Lady Rothes who married Bennet Langton; her face is not specially attractive, but the dress is beautifully painted. Other portraits that claim notice are a capital Hoppner, a decorative work by Sir William Beechey, Romney's "Lady Urith Shore," and, perhaps more powerfully painted than any of these, J. F. Rigaud's group of Sir Joshua Reynolds, Bacon, the sculptor, and Sir William Chambers, the architect of Somerset-house.

The landscapes and seascapes will attract almost as much attention as the portraits. Two of the Turners, the very luminous "Mortlake"—a comparatively early work—and the tempestuous "Val d'Aosta," we described last winter; but what will surprise the public is the magnificent sea-piece (68) that bears the name of J. S. Cotman. This powerful picture of a boat running before the wind across a rough sea and under a sky from which the storm clouds are just clearing is a noble example of the English school, but we should hesitate to call it Cotman. To us it seems more like a transcendent example of Callcott in his "great moment," the moment when, inspired by the sea-pieces of Turner in his middle period, he painted with a largeness and a grandeur like his.

exhibited at the Royal Academy in 1846, and neither of which has been engraved, have on three previous occasions appeared at Christie's. In the Windus sale, 1853, the former realized 520 guineas and the latter £640; at the Gillott sale in 1872 the values were reversed, the prices being £1,785 10s. and £1,575 respectively; the purchaser, Lord Beotive, once more placed them in the market in 1878, and bought them in at 1,260 guineas each. The pair have become Mr. Agnew's at 2,890 guineas each.

The last of the Turners, "A Dream of Italy," 33in. by 49in.—1,250 guineas (Agnew).

Mr. Price's collection included seven portraits by Sir Joshua Reynolds, at the head of which came the half-length of Lady Melbourne, in a white dress and a light-blue robe lined with ermine over it; this picture, which has been engraved by Finlayson, was painted in 1770 and was purchased from the family; it realized 2,300 guineas (Agnew); the three-quarter length of the Hon. Mrs. Damer, who was a distinguished and able amateur sculptor and a frequent exhibitor at the Royal Academy from 1785 to 1818, was painted in 1771 and has been engraved by J. R. Smith; she is represented standing, in a white dress embroidered with gold, over which is a peach-coloured robe lined with pale blue; landscape background, with a distant view of hills across a lake—2,200 guineas (Agnew); a three-quarter length of the Countess of Rothes, seated, in a park-like landscape, in pink dress, the front covered with lace, painted in 1764—1,660 guineas (Agnew); a

120 guineas); Patrick Nasmyth, "A View in Hampshire," 11in. by 15in., signed and dated 1826—410 guineas (Agnew); J. Stark, "A Norfolk Lane"—280 guineas (Beausire); Joseph Stannard, "A Coast Scene, Norfolk"—60 guineas (Agnew); W. Collins, "Cromer Sands"—105 guineas (M'Lean); W. Mulready, "The Country Fish Hawker"—95 guineas (Count Laurvig); W. Müller, "A Welsh Cottage," "A Winter"—110 guineas (Agnew); and "Ruins at Smyrna," 1844—520 guineas (Agnew); J. Crome, "A View on St. Martin's River, near Fuller's Hole, Norwich"—310 guineas (Gooden); and "On the Norfolk Coast"—420 guineas (Agnew); J. Constable, "The Mill Tail," 5in. by 8in., mezzotinted by David Lucas—360 guineas (Agnew); David Cox, "Haddon Hall, Rook Shooting," signed and dated 1850—600 guineas (Colnaghi); "The Hayfield," 10in. by 15in.—400 guineas (Agnew); and "Going to Market, Early Morning"—200 guineas (Agnew); R. P. Bonington, "Pont des Arts, Paris," 13in. by 17in.—350 guineas (Agnew); and "Near Boulogne," 12in. by 17in.—340 guineas (Agnew); Jules Dupré, landscape, with cattle drinking—590 guineas (Agnew); and a landscape, with cattle drinking at a sedgy pool, 8in. by 10in.—460 guineas (Tripp); E. Frère, "The Breakfast," 1853, 15in. by 12in.—160 guineas (Agnew); and "Morning Prayer," 1859—150 guineas (Agnew); Delaroche, a replica of the famous picture, "The Christian Martyr," 20in. by 17in., oval top—310 guineas (Williams); Mme. Vigée le Brun, portrait of Princess Elisabeth, sister of Louis XVI., half-length, in white dress with blue sash—500 guineas (Davis); in the Secrétan sale in 1889 this brought 244 guineas; A. Appiani, three-quarter length portrait of Napoleon I., in coronation robes, painted at Milan in 1805—750 guineas (Agnew); Sir Thomas Lawrence, portrait of Master George Fane, Lord Burghersh, at the age of three years, circular, 13in.—225 guineas (Agnew); J. Hudson, half-length portrait of Hilare Barton, in an oval, white satin dress, blue gauze scarf—160 guineas (Agnew); and R. Wilson, R.A., a view on the Arno, 39in. by 49in.—620 guineas (Wallis).

THE JAMES PRICE COLLECTION.

Messrs. Christie's rooms will be crowded throughout this week with those who come to see—we quote the catalogue—"the highly-important collection of pictures, chiefly of the early English school, formed during the last 30 years by that eminent connoisseur, James Price, Esq., deceased, late of Barcombe, Paignton, S. Devon." From this description it will be seen that the Price collection differs from the two which were dispersed before Whitsuntide in two ways—it consists almost exclusively of English work, and it has been formed recently, though not, in the main, from public auctions. If many of the pictures will appear familiar to those who see them this week, it will be because they have been shown at the Old Masters' exhibitions, of which Mr. Price was a great supporter. This is notably the case with two of the Turners and with the two fine Gainsboroughs, the former of which were seen at Burlington-house so lately as last winter, the owner dying in the course of the exhibition.

The late Mr. Price was a collector who may be reckoned among the forerunners of the present almost exclusive fashion in favour of "early English" pictures; he was throughout his career a buyer of the great portraitists, of Turner, of the Norwich masters, of Morland, and of almost everybody else in our English school whose work is now in high favour, with the single exception of Constable, who is represented by only one little picture. It is not to be supposed that in a collection of 91 pictures, formed as this was formed, everything is a masterpiece or near it; but the collection as a whole is certainly remarkable, and, not to speak of the well-known Turners, two of the Gainsboroughs are first-rate. These are the oval "Lady Mulgrave" and the three-quarter length of "Lord Mountmorres"—two pictures which of themselves would support in any gallery the fame of Gainsborough as one of the most exquisite colourists, the most inspired interpreters of character, and the most perfect painters, in the technical sense of the term, that ever lived. The male portrait, with its beautiful green coat and lace frill, attracted much attention at Burlington House eight years ago; the "Lady Mulgrave" is widely known through Waltner's etching. It was sold at Christie's in or about the year 1880, before the Gainsborough "boom" began, for 1,000 guineas; and it is said that the purchaser, then a young man, was severely called to order by the elder members of his firm for having exceeded the limit allowed him. Mr. Price, however, came to the rescue, and took the picture at a moderate profit. Five years later he showed it at the Old Masters'; but in the interval certain arch-millionaires had begun to buy Gainsborough and Reynolds; and on the day of the private view he was offered, and refused, 7,000 guineas for this lovely head. Whether that figure will be reached on Saturday time only can show; but it is certain that the picture is in every particular one that will satisfy the most exacting taste—a perfect example of Gainsborough at his best moment, and a perfect portrait of one of the most attractive of women. It is curious that, with such a touchstone as this to guide him, the owner could have attached the name of Gainsborough to such pictures as the "Mrs. Carr" and the "Mrs. Buchanan McMillan," which have clearly nothing to do with him. On the other hand, the portrait of the old Lord Hampden (Robert Trevor) is fine and characteristic. The Sir Joshuas are not so remarkable, but the portrait of Mrs. Damer, whose sculpture was so much praised by Horace Walpole, is interesting, as is the earlier portrait of that Lady Rothes who married Bennet Langton; her face is not specially attractive, but the dress is beautifully painted. Other portraits that claim notice are a capital Hoppner, a decorative work by Sir William Beechey, Romney's "Lady Urith Shore," and, perhaps more powerfully painted than any of these, J. F. Rigaud's group of Sir Joshua Reynolds, Bacon, the sculptor, and Sir William Chambers, the architect of Somerset-house.

The landscapes and seascapes will attract almost as much attention as the portraits. Two of the Turners, the very luminous "Mortlake"—a comparatively early work—and the tempestuous "Val d'Aosta," we described last winter; but what will surprise the public is the magnificent sea-piece (68) that bears the name of J. S. Cotman. This powerful picture of a boat running before the wind across a rough sea and under a sky from which the storm clouds are just clearing is a noble example of the English school; but we should hesitate to call it Cotman. To us it seems more like a transcendent example of Callcott in his "great moment," the moment when, inspired by the sea-pieces of Turner in his middle period, he painted with a largeness and a grandeur like his.

W Roberts 18 King's ave
Clapham Park
LONDON S W

exhibited at the Royal Academy in 1846, and neither of which has been engraved, have on three previous occasions appeared at Christie's. In the Windus sale, 1853, the former realized 520 guineas and the latter £640; at the Gillott sale in 1872 the values were reversed, the prices being £1,785 10s. and £1,575 respectively; the purchaser, Lord Beotive, once more placed them in the market in 1878, and bought them in at 1,260 guineas each. The pair have become Mr. Agnew's at 2,800 guineas each. The last of the Turners, "A Dream of Italy," 33in. by 46in.—1,250 guineas (Agnew).

Mr. Price's collection included seven portraits by Sir Joshua Reynolds, at the head of which came the half-length of Lady Melbourne, in a white dress and a light-blue robe lined with ermine over it; this picture, which has been engraved by Finlayson, was painted in 1770 and was purchased from the family; it realized 2,300 guineas (Agnew); the three-quarter length of the Hon. Mrs. Damer, who was a distinguished and able amateur sculptor and a frequent exhibitor at the Royal Academy from 1785 to 1818, was painted in 1771 and has been engraved by J. R. Smith; she is represented standing, in a white dress embroidered with gold, over which is a peach-coloured robe lined with pale blue; landscape background, with a distant view of hills across a lake—2,200 guineas (Agnew); a three-quarter length of the Countess of Rothes, seated, in a park-like landscape, in pink dress, the front covered with lace, painted in 1764—1,660 guineas (Agnew); a

120 guineas); Patrick Nasmyth, "A View in Hampshire," 11in. by 15in., signed and dated 1826—410 guineas (Agnew); J. Stark, "A Norfolk Lane"—280 guineas (Beausire); Joseph Stannard, "A Coast Scene, Norfolk"—60 guineas (Agnew); W. Collins, "Cromer Sands"—105 guineas (M'Lean); W. Mulready, "The Country Fish Hawker"—95 guineas (Count Laurvig); W. Müller, "A Welsh Cottage, Winter"—110 guineas (Agnew); and "Ruins at Smyrna," 1844—520 guineas (Agnew); J. Crome, "A View on St. Martin's River, near Fuller's Hole, Norwich"—310 guineas (Agnew); and "On the Norfolk Coast"—420 guineas (Gooden); J. Constable, "The Mill Tail," 5in. by 8in., mezzotinted by David Lucas—360 guineas (Agnew); David Cox, "Haddon Hall, Rook Shooting," signed and dated 1850—600 guineas (Colnaghi); "The Hayfield," 10in. by 15in.—400 guineas (Agnew); and "Going to Market, Early Morning"—200 guineas (Agnew); R. P. Bonington, "Pont des Arts, Paris," 13in. by 17in.—350 guineas (Agnew); and "Near Boulogne," 12in. by 17in.—340 guineas (Agnew); Jules Dupré, landscape, with cattle drinking—590 guineas (Agnew); and a landscape, with cattle drinking at a sedgy pool, 8in. by 10in.—460 guineas (Tripp); E. Frère, "The Breakfast," 1853, 15in. by 12in.—160 guineas (Agnew); and "Morning Prayer," 1859—150 guineas (Agnew); Delaroche, a replica of the famous picture "The Christian Martyr," 20in. by 17in., oval top—310 guineas (Williams); Mme. Vigée le Brun, portrait of Princess Elisabeth, sister of Louis XVI., half-length, in white dress with blue sash—500 guineas (Davis); in the Secrétan sale in 1889 this brought 244 guineas; A. Appiani, three-quarter length portrait of Napoleon I., in coronation robes, painted at Milan in 1805—750 guineas (Agnew); Sir Thomas Lawrence, portrait of Master George Fane, Lord Burghersh, at the age of three years, circular, 13in.—225 guineas (Agnew); J. Hudson, half-length portrait of Hilare Barton, in an oval, white satin dress, blue gauze scarf—160 guineas (Agnew); and R. Wilson, R.A., a view on the Arno, 39in. by 49in.—620 guineas (Wallis).

THE JAM

The highly-imp
chiefly of the
the last 30 years
late Mr. James
Devon, was sold a
rooms, King-stre
afternoon. The
without reserve,
that has ever app
naturally excited
by the crowded
rapidity with wh
In just three hou
the gross amou
testified not only
lection, but to th
masters of the
the afternoon o
example of Ga
Lady Mulgrave,
black mantle, an
known through
in 1882, when i
the bidding start
10,000 guineas,
Campbell, a pri
a picture buyer.
intervallo, came
portraits of Le
lace ruffles, bo
arm, and the
seated at a ha
dress edged wit
by Mr. Agnew
portrait sold
guineas. The
borough, "Re
appears in the f
a fountain, 4
artist to his da
900 guineas in t
by the late Mr.
Hodgson, M.P.
into the possess
The remaining
under Gainsbo
Evening," 29
half-length por
dress embroide
1874 this sold
Comptroller-Ge
half-length—36
paid for it was
General Wolfe
with red collar
(Colnaghi) (in
23 guineas, an
length portrait
coat, lace cr
(Agnew) (seven
the half-length
blue dress—31

The six Tur
and at the hea
sluys," 35in.
Royal Academ
City of Utrech
last winter
Bicknell sale
Saturday it st
finally reach
highest price
early work,
Thames from
exhibited at t
the last-name
reached 5,200
d'Aosta," 3
Academy in
Avalanche, a
Val d'Aoste,
it sold for £
(Agnew).
Ball: San

THE JAMES PRICE COLLECTION.

The highly-important collection of modern pictures, chiefly of the early English school, formed during the last 30 years "by that eminent connoisseur," the late Mr. James Price, of Barcombe, Paignton, South Devon, was sold at Messrs. Christie, Manson and Woods's rooms, King-street, St. James's-square, on Saturday afternoon. The collection, which was sold absolutely without reserve, was undoubtedly the finest of its kind that has ever appeared in the market, and its dispersal naturally excited a very wide amount of interest, judging by the crowded state of the auction-room and the rapidity with which one bid was followed by another. In just three hours the 91 pictures were dispersed, and the gross amount of the proceeds—£87,143 15s.—testified not only to the general excellence of the collection, but to the prevailing taste for portraits by the masters of the early English school. The sensation of the afternoon occurred in connexion with the perfect example of Gainsborough at his best, the portrait of Lady Mulgrave, an oval, 29in. by 24in., in white dress, black mantle, and hair *poudré*; this picture, which is known through Waltner's etching, was offered for sale in 1882, when it realized 1,070 guineas; on Saturday the bidding started at 5,000 guineas and quickly reached 10,000 guineas, at which it was knocked down to Mr. Campbell, a private gentleman, apparently unknown as a picture buyer. The two Gainsboroughs which, *longo intervallo*, came next in the order of value were the portraits of Lord Mountmorres, in light green coat, lace ruffles, bob wig, and cocked hat under his left arm, and the three-quarter length of Lady Clarges, seated at a harp, facing to the left, in golden-brown dress edged with gold; each of these was purchased by Mr. Agnew for 2,000 guineas—in 1878 the latter portrait sold for the insignificant amount of 350 guineas. The "renowned chef-d'œuvre" of Gainsborough, "Repose," in which a group of cattle appears in the full enjoyment of a quiet, shady spot near a fountain, 47in. by 58in., was presented by the artist to his daughter as a marriage gift; it realized 900 guineas in the Gillat sale, 1872, and was obtained by the late Mr. Price from the collection of Mr. K. D. Hodgson, M.P., of Ashgrove, Kent, and has now passed into the possession of Mr. H. Quilter for 1,400 guineas. The remaining six of the ten pictures catalogued under Gainsborough's name were:—"Landscape: Evening," 29in. by 24in.—550 guineas (Agnew); half-length portrait of Mrs. Carr, in low-necked white dress embroidered with gold—200 guineas (Colnaghi) (in 1874 this sold for 390 guineas); John Palmer, M.P., Comptroller-General of the Post Office, in green coat, half-length—360 guineas (Agnew) (in 1874 the price paid for it was 150 guineas); James Wolfe, afterwards General Wolfe, half-length in oval, in blue uniform with red collar and embroidered with gold—300 guineas (Colnaghi) (in 1839 this portrait was "bought in" for 23 guineas, and in 1883 it realized 215 guineas); half-length portrait of Viscount Hampden, in plum-coloured coat, lace cravat, and powdered wig—650 guineas (Agnew) (seven years ago it sold for 200 guineas); and the half-length portrait of Mrs. Buchanan M'Millan, in blue dress—310 guineas (Colnaghi).

The six Turners also excited the keenest interest; and at the head of these came the seascape, "Helvoetsluys," 35in. by 47in., which was exhibited at the Royal Academy in 1832, under the title "Helvoetsluys, City of Utrecht, a 64 going to Sea," and also at the last winter exhibition at Burlington House. In the Bicknell sale in 1863 it realized 1,600 guineas; on Saturday it started at nearly double that amount, and finally reached 6,400 guineas (Agnew). The next highest price Turner was the luminous and comparatively early work, "Mortlake," a view looking down the Thames from the garden of a house, 35in. by 47in., exhibited at the Royal Academy, 1827; and this, like the last-named, started at 3,000 guineas, and eventually reached 5,200 guineas (Agnew). The tempestuous "Val d'Aosta," 36in. by 47in., exhibited at the Royal Academy in 1837, under the title "Snowstorm, Avalanche, and Inundation—a scene in the upper part of Val d'Aoustr, Piedmont"; at the Munroe sale in 1878 it sold for £955, but has now advanced to 4,030 guineas (Agnew). The companion pictures, "Going to the Ball: San Martino, Venice," and "Returning from [illegible] PORTRAIT of three-quarter length portrait of Kitty Fischer—one of at least seven portraits painted by Reynolds of this celebrated wit and beauty—in a white dress, seated on a green settee, with a dove in her lap and another perched on the back of the settee; in 1845 this portrait sold for 190 guineas, in the Munroe sale, 1878, for 700 guineas, on Saturday it fetched 1,300 guineas (Agnew); Reynolds's half-length portrait of himself, 1770, seated, with a brush in his right hand, was formerly in the collection of Sir Thomas Lawrence, P.R.A., and sold (in 1830 for 112 guineas) among his effects after his death—1,050 guineas (Agnew); half-length portrait of Mrs. Angelo, wife of the celebrated fencing master of that name, in dark dress, seated—600 guineas (Wallis); and a three-quarter length portrait of Anthony Chamier, one of the Under-Secretaries of State, much assailed by Junius, and one of the original members of the Literary Club, instituted in 1764, with Reynolds, Johnson, Burke, Goldsmith, and Bennet Langton—450 guineas (Agnew).

Five portraits by George Romney constituted an interesting feature of the sale. The bust of Emma Hart, Lady Hamilton, the chin resting on the left hand and the hair dishevelled, reached 2,030 guineas (Agnew); a half-length of Miss Harriet Shore, seated, in a landscape, in a white dress and cap and blue sash—1,860 guineas (Agnew); a three-quarters of Lady Urith Shore, in white dress embroidered with gold flowers—1,800 guineas (Agnew); half-length of Mrs. Willett, in classical white dress, with a blue band at the waist—700 guineas (Tooth); and a child, in a white dress, with blue sash, one of the Romney family, from whom it was privately purchased—400 guineas (M'Lean). The three portraits by J. Hoppner, R.A., realized extraordinary prices compared with the very small amounts which the works of this artist have hitherto fetched; a three-quarter length of Lady Coote, seated on a bank under trees, in a black dress with short sleeves—1,800 guineas (Murray); half-length of Lady Gordon, in brownish yellow dress, oval—1,090 guineas (Gooden); and a three-quarters of Master Russell, a little boy in a short-sleeved white frock with pale pink sash—1,000 guineas (Agnew). Portraits by Sir W. Beechey, R.A., rarely come into the market, but there were two in the Price collection; a three-quarters of Frederica Charlotte Catherine, Duchess of York, eldest daughter of the King of Prussia and wife of Frederick, second son of George III., in a white dress ornamented with gold—1,200 guineas (Agnew); and a nearly full-length of Lady Barnard, in a striped brown dress—1,180 guineas (Agnew). The grand marine subject catalogued as by John Sell Cotman, of whose work, if it is by him, it is certainly a most surprising example, fetched 2,200 guineas (Agnew); whilst the very fine specimen of W. Müller, "Carnarvon Castle: Sunrise and Mist," signed, and dated 1837, was purchased privately for the Manley-hall collection, and now realized 2,300 guineas; it was purchased by Mr. Agnew for a gentleman who purposes presenting it to the National Gallery. J. F. Rigaud's three half-length portraits of Sir Joshua Reynolds (in red), J. Bacon, R.A., the sculptor (in brown), and Sir William Chambers, R.A., the architect (in green), signed, and dated 1782, realized 610 guineas, and was purchased for the National Portrait Gallery.

Neither the pair of Wilkies nor the three Ettys were remarkable; "The Letter Writer: a Scene in Constantinople," of the former, 26in. by 21in., which sold in 1842 for 425 guineas, now realized 400 guineas (Agnew), at which figure "A Turkish Coffee-house" was also sold (Agnew); both these were formerly in Lord Northbrook's collection. The chief of the three by W. Etty was "The Return of the Prodigal Son," 33in. by 42in., purchased from the artist by the Marquis of Lansdowne—460 guineas (Ramus); "The Bather," 27in. by 20in., painted about 1843 for W. J. Broderip, realized 150 guineas in 1867, £493 in 1872, and on Saturday last 410 guineas (Davis); and "Venus and Cupid," 27in. by 20in., which fetched 490 guineas in 1866—200 guineas (Agnew). The best of the five works by Sir A. W. Callcott were "A Scene in the Channel," 26in. by 38in.—310 guineas (Wallis); "On the Scheldt"—290 guineas (Agnew); and "Dutch Fishing Boats Leaving Harbour"—260 guineas (Agnew); the last two were from the collection of the Hon. Lady Grey. Only one example of Sir E. Landseer occurred, "Browsing," 14in. by 17in., which was presented by the artist to C. R. Leslie, R.A.—530 guineas (Gooden). John Phillip, R.A., and W. Hogarth were likewise represented by one example each, the former by "Seville: 'A Thing of Beauty is a Joy for Ever,'" a Spanish beauty in green dress, yellow shawl, and black mantilla, 24in. by 17in.—410 guineas (Colnaghi); and the latter by a charming little oval of Peg Woffington, 6in. by 5in.—600 guineas (Agnew).

The following pictures were also sold:—H. Howard, R.A., "The Pleiades," 44in. by 56in., from the collection of Lord de Tabley, 1827 (when it sold for 210 guineas)—48 guineas (Williams); G. Morland, "The Labourer's Home," 15in. by 12in., signed and dated 1790—320 guineas (Agnew); "Mutual Confidences," 17in. by 13in.—940 guineas (Agnew) (in 1864 this work sold for 61 guineas and in 1876 for

the head of a youth, given by the late Photiades Pasha; four fine heads of emperors, &c. Amongst the terra-cottas are the Mycenæan urns, painted, of unique value; the *pithoi* peculiar to Cretan burials, some archaic with figures in relief (now being published), others from Cnossos, with simple geometrical reliefs. The figurini are from Krousonas, Staurakia, Phæstos, and Præsos; while the "island" stones bearing a pre-Hellenic alphabet and the small incised steatites from Haghios Onuphrios, near Phæstos; the terra-cottas, presented by the English vice-consul of Rettimo, from the grotto of Hermes Kranaios; the Mycenæan vases from Anopolis and Cnossos; coins and ancient jewellery, form the rest of the collection.

But the most meritorious work of the Syllogos has been the preservation and acquisition of the great inscription of Gortyna, the several blocks of which it consists being now ready to be placed in the new museum, which will be shortly built at Candia for its reception, on land granted for the purpose by the Greek Patriarch of Jerusalem. Moreover, the Syllogos has established a manufactory of casts, and copies have already been made of the statue from Eleutherna, of the head of Venus Gortynia, of the more ancient Pythion inscriptions, and of the great legal inscription of Gortyna, a facsimile of which latter has just been dispatched to the Fitzwilliam Museum at Cambridge amongst other subscribers in Europe and America. Certainly the Turkish Government, who have hitherto had experiences of their Cretan subjects chiefly as either insurgent mountaineers or as discontented legislators, should be the first to rejoice at those peaceful arts by which the historic and artistic monuments of this classic island are rescued from oblivion and brought to the knowledge of students throughout the world. Not only have the Cretans thus given proof of a true patriotism, but they have very opportunely advanced the chance we now have of lifting the veil that has so long kept hidden from us the true origin of pre-Hellenic Mediterranean culture. J. H.

P.S.—The misunderstanding which arose some few weeks ago between the Pasha of Candia and the Syllogos, concerning the preservation of the Gortyna inscriptions, has happily now been cleared away, and the rights of the Syllogos, strenuously supported by all the notables of the island, have been fully recognized.

SALE.

THE dispersion of what is called the Barcombe Collection of the late Mr. J. Price, of Paignton, by Messrs. Christie has proved, as many of us expected, the most important, and in some respects the most interesting and instructive, of the picture sales of the year as far as they have gone. Although two or three other considerable picture auctions are certain to take place before the end of the season, it is equally certain that none of them will approach it. The prices are even more remarkable than the pictures themselves, good as many of them are. The mere fact that for ninety-one examples an average of nearly a thousand pounds apiece was obtained is in itself memorable, even although, artistically speaking, nearly all of them are of the first class, while the most popular masters of the day—Gainsborough, Reynolds, Romney, and Turner—were thoroughly well represented, and all of them by instances of exceptional interest from historical and biographical points of view. Thus the 'Lady Clarges' of Gainsborough preserves the likeness of a well-known lady of quality, while his 'Lord Mountmorres' had merits of his own not obscured a few years since by the brutal and cowardly murder of his representative. The reputation of 'Lady Melbourne' by Reynolds improved as time went by, and there is a tepid sort of interest attached to records of his 'Hon. Mrs. Damer,' a friend of Horace Walpole, while one of Sir Joshua's 'Kitty Fischers' could not fail to be attractive. That Angelo in his 'Reminiscences' mentions the 'Mrs. Angelo,' ensured at least six hundred guineas for her portrait. That one of the "Barnes Terrace" Turners went to the hammer is a fact of note amid the copious records of the master. John Phillip's 'Seville,' a dark maiden with a fan, is one of his best pictures. Stothard's sketch for 'The Greek Vintage' is worthy of him and his art. Cox's 'Haddon Hall, Rook Shooting,' is renowned; while Wilkie's 'Letter-Writer' is one of the best instances of his second and weaker manner. Etty's 'Bather' is a gem of its kind, and sure to gain in value as art is better understood by our *cognoscenti*. Some of the Turners are capital in their way, but with histories of peril. The best known of them is 'Going to the Ball,' from the Windus and Gillott collections, and it is to be matched by 'Returning from the Ball'; of his 'Mortlake' we gave the history while it was at the Academy in the winter, where the 'Helvoetsluys' will be remembered by visitors to Burlington House, and also the 'Val d'Aosta.' This sale has enhanced the reputation of Gainsborough's 'Lady Mulgrave' and the more beautiful 'Mrs. Carr,' and the country is likely to be the richer for possessing (a gift to the National Gallery from a generous buyer) Müller's 'Carnarvon Castle,' while the National Portrait Gallery has bought Rigaud's group of portraits of Reynolds, Bacon the sculptor, and Sir W. Chambers the architect.

The following are the principal prices: G. Morland, The Labourer's Home, 336*l.*; Mutual Confidence, two ladies in a landscape, 987*l.* W. Hogarth, Peg Woffington, 630*l.* J. Phillip, Seville, "A thing of beauty is a joy for ever," 430*l.* D. Roberts, The Chapter-House of the Cathedral, Bordeaux, 168*l.* P. Nasmyth, A View in Hampshire, 430*l.* J. Stark, A Norfolk Lane, 294*l.* W. Collins, Cromer Sands, 110*l.* Sir A. W. Callcott, Scene in Holland, 147*l.*; On the Scheldt, early morning, 304*l.*; Dutch Fishing Boats leaving Harbour, 273*l.*; Scene in the Channel, 325*l.* Sir E. Landseer, Browsing, a white goat nibbling at the trunk of a tree, 556*l.* W. Müller, A Welsh Cottage, winter, 115*l.*; Ruins at Smyrna, an Arab encampment by night, 546*l.*; Carnarvon Castle, sunrise and mist, 2,415*l.* J. Constable, The Mill Tail, 378*l.* J. Crome, View on St. Martin's River, near Fuller's Hole, Norwich, 325*l.*; On the Norfolk Coast, 441*l.* D. Cox, Haddon Hall, rook shooting, 630*l.*; The Hayfield, 420*l.*; Going to Market, early morning, 210*l.* Sir D. Wilkie, The Letter-Writer, a scene in Constantinople, 420*l.*; A Turkish Coffee-house, 420*l.* W. Etty, The Bather, a female entering a pool of water, 430*l.*; Venus and Cupid (descending), 210*l.*; The Return of the Prodigal Son, 483*l.* R. P. Bonington, Pont des Arts, Paris, Notre Dame in the distance, 367*l.*; Near Boulogne, a sandy road over a common, 357*l.* J. Dupré, Landscape, with cattle drinking, 619*l.*; Landscape, 483*l.* E. Frère, The Breakfast, 168*l.*; Morning Prayer, 157*l.* Delaroche, The Christian Martyr, 325*l.* Madame Vigée le Brun, Princess Elisabeth, sister of Louis XVI., 525*l.* A. Appiani, Portrait of Napoleon I. in Coronation Robes, 787*l.* Sassoferato, The Madonna, 115*l.* Sir T. Lawrence, Master George Fane, Lord Burghersh, 236*l.* J. Hudson, Hilare Barton, wife of William Barton, of Bath, 168*l.* Sir W. Beechey, Lady Barnard, 1,239*l.*; Frederica Charlotte Catherine, Duchess of York, 1,260*l.* J. Hoppner, Master Russell, 1,050*l.*; Lady Gordon, 1,144*l.*; Lady Coote, wife of Sir Charles Coote, of Donnybrook, 1,890*l.* J. F. Rigaud, Portraits of Sir Joshua Reynolds, J. Bacon, and Sir W. Chambers, 640*l.* J. M. W. Turner, A Dream of Italy, 1,312*l.*; Going to the Ball, San Martino, Venice, 2,940*l.*; Returning from the Ball, Santa Martha, Venice, 2,940*l.*; Mort-

lake, a view looking down the Thames, 5,460*l.*; Helvoetsluys, an agitated sea, 6,720*l.*; The Val d'Aosta, 4,200*l.* R. Wilson, A View on the Arno, 651*l.* J. S. Cotman, A Grand Marine Subject, 2,310*l.* T. Gainsborough, Lady Mulgrave, 10,500*l.*; Landscape, evening, 577*l.*; Mrs. Carr, 210*l.*; Lord Mountmorres, 2,100*l.*; John Palmer, M.P., Comptroller-General of the Post Office, 378*l.*; James Wolfe (afterwards General Wolfe), 315*l.*; Viscount Hampden, 682*l.*; Mrs. Buchanan McMillan, 325*l.*; Lady Clarges, 2,100*l.*; Repose, 1,470*l.* G. Romney, Lady Urith Shore, 1,890*l.*; Miss Harriet Shore, 1,953*l.*; Emma Hart, Lady Hamilton, 2,131*l.*; A Child, in a white dress with blue sash, 420*l.*; Mrs. Willett, 735*l.* Sir J. Reynolds, Lady Melbourne, 2,415*l.*; Mrs. Angelo, 630*l.*; Kitty Fischer, 1,365*l.*; Portrait of the Artist, 1,102*l.*; Anthony Chamier, 472*l.*; Hon. Mrs. Seymour Damer, 2,310*l.*; Countess of Rothes, 1,743*l.*

Fine-Art Gossip.

Mr. Poynter is systematically pursuing the task of filling up sundry gaps in the representation in the National Gallery of various schools of painting, and, as our recent notices have shown, he is rapidly increasing the number of works. In Room X. the reader will now find, hanging on a screen, two neatly finished small examples by Rachel Ruysch, the flower painter (1664–1750), and respectively entitled 'Study of Flowers,' Nos. 1445 and 1446. Unfortunately, they have lost some of their rosy red hues, so that their schemes of colour have suffered a little. Very wisely they have been put into black frames. They came, according to a recent arrangement, from South Kensington. In Room XI., numbered 1451, the visitor will find 'An Interior of a Church in Holland,' by G. Berck-Heyde (1638–98), a Gothic structure with a roof of oak. The light upon the large cylindrical columns, vault, and pavement is remarkably well rendered. The congregation is numerous, while in the foreground is a group of better dressed persons than usual, including a man who admonishes a child, while a boy passes from our left to the opposite side, accompanied by his dog. In the Octagon Room, No. 1457 is 'Christ driving the Traders from the Temple,' by Domenico Theotocopuli (1548–1625), better known as "Il Greco." It is a gift from Sir J. C. Robinson. In Room XVI., No. 1452 is 'Landscape, with Portrait of a Gentleman holding a Horse,' by G. Stubbs (1724–1806). The gentleman wears a long, dark blue coat with a red collar and a hunting cap; he holds his white horse by a slack bridle; at his side is a white dog. It is signed, and of good quality and condition. In Room XVII., No. 1453 is 'Covent Garden Market with St. Paul's Church,' by B. Nibot. On our right are the Piazza and the building known at a later date as "Evans's"; on our left are grouped some fruitsellers and their stalls; in the open space, where the sundial stood, several persons are congregated. In front of the Piazza on our right two men are fighting, while a number of bystanders look on. Some well-dressed persons, followed by a blind beggar, are passing in front of a barrier. It is a bright and solidly painted picture.

The National Gallery has just acquired the seascape by Cotman sold at the late Price sale, Messrs. Agnew, the purchasers, having ceded the picture to the Trustees.

The third general meeting for the year 1895 of the Royal Society of Antiquaries of Ireland will be held at Galway, on the evening of Monday, July 8th. The excursions in connexion with the meeting will extend from July 4th to July 10th. The fourth general meeting will be held on Tuesday, September 10th, at Wexford. There will be an excursion of the Society to the Loughcrew Hills on Monday, August 5th.

It is intended to issue to subscribers a series of photographs of objects in the Exhibition of the Art of Ancient Egypt, now open at the Burlington Fine-Arts Club. The subscription is one guinea, and the list will be open till July 8th. Subscriptions will be received by Mr. F. G. Hilton Price, 17, Collingham Gardens, South Kensington, S.W.

Mr. Batsford is preparing for publication a work in three volumes by Messrs. Sachs and Woodrow on 'Modern Opera-houses and Theatres,' consisting of examples selected from playhouses recently erected in Europe. A short descriptive text and a treatise on theatre planning and construction will be added, and essays on stage machinery, theatre fires, and protective legislation. The work will be illustrated by a series of 220 plates, reproduced by photo-lithography from line drawings specially prepared for the work.

The town council of Eger has succeeded in securing the permanent possession of the Kaiserburg, situated at the end of the town, in which several of Wallenstein's generals were killed in February, 1634, previous to his own assassination. The Burg itself is in a decayed state, and one of the principal stipulations of the purchase was that the town council should preserve the building intact in its present condition.

The Lübke-Denkmal at Carlsruhe was unveiled on June 12th. A festival oration was delivered by Prof. von Oechelhäuser.

MUSIC

THE WEEK.

Royal Opera, Covent Garden.—'Otello'; 'Il Barbiere.'
Drury Lane.—'Der Vogelhändler.'
Queen's Hall.—Philharmonic Concerts. M. Nikisch's Concert.
St. James's Hall.—Richter Concerts.

There seems to be a fatality respecting 'Tannhäuser' at Covent Garden at present. For the third time this season the promised performance has had to be postponed, 'Faust' being substituted on Monday with a familiar but excellent cast. On Tuesday Verdi's 'Otello' was repeated, with some changes in the list of artists. M. Maurel resumed his superb embodiment of Iago, and, if possible, played it better than ever. Miss Marguerite Macintyre made her first appearance as Desdemona, and distinctly heightened her position as an artist. She looked youthful and charming, sang the music effectively, and certainly acted better than in any of her previous impersonations. Signor Tamagno was quite up to his usual mark as the Moor.

On Wednesday at Covent Garden we seemed to live in the past rather than the present. Many of us have grown old who were young when Madame Patti first played the part of Rosina in 'Il Barbiere'; but the artist remains incomparable in Rossini's sparkling music, singing and acting with a manner of youthfulness that can only be described as marvellous. The other performers caught the infection, and the general rendering of the opera was as brisk as could be desired. Signor Arimondi was, perhaps, a little too ponderous as Basilio, and he would probably be more at home in such parts as Mephistopheles and Marcel, in which his fine bass voice should prove effective. The parts of Figaro and Bartolo, however, were played with all the needful vivacity by Signor Ancona and Signor Pini-Corsi.

The enterprise of Sir Augustus Harris

THE GETTY CENTER
LIBRARY

1895 June 15 LoChP c.3
Christie,/Modern pictures, chiefl
84-P23327
3 3125 01132 5675